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" Art works for all whom it can teach."

The Hundred Best Pictures.

A VISIT, AT HOME, TO THE PICTURE GALLERIES
OF THE WORLD.

Being the Gems from the Galleries of London,
Liverpool, Birmingham, Windsor, Oxford, Paris,
Antwerp, Rome, Berlin, Dresden, Venice,
Madrid, Milan, and from the leading
Private Collections. Compiled from
lists suggested by various
Artists and Critics.

at

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MDCCCCI.

ARRANGED AND EDITED BY
C. HUBERT LETTS.

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SEVENTH EDITION.

*Charles Letts & Co., Diarists and Printers,
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The chosen Pictures herein reproduced are from negatives taken direct from the Original Works, showing the very touch of the artist's brush. The series will include :—

Classical Art,
Historical,
Genre,
Sacred,
Myth and Legend,
Animal,
Landscape,
Seascape,
Portraits and
Head Studies.

THERE are doubtless many different opinions as to which really are the Hundred Best Pictures, and in compiling the list it has been found necessary to omit several celebrated paintings of great artists of perhaps quite equal merit to those selected. In making the selection, those pictures have been preferred rather which have given the greatest pleasure, and are at the same time indisputably great works of art, than those which from the artist's or connoisseur's point of view are the finest masterpieces. I fully realize, therefore, that the list may be open to very much criticism—as necessarily any list of 100 Pictures must be—but have been guided by the opinion of those most capable of judging, both artists and critics.

As a Student in Art, the idea occurred to me that if good reproductions of the great pictures could be obtained at a reasonable price a very great want might be supplied; good reproductions have always been expensive luxuries and consequently denied to the majority of picture lovers. I have endeavoured in this work to bring together a collection of Pictures which may be termed the gems of the World's Art Collections, with the object of elevating the taste of the public generally to an appreciation of what is most beautiful in Art, and to enable those who have not the means of visiting the Picture Galleries of the World, to at least have good reproductions of some of the finest pictures that have ever been painted.

Suitable acknowledgment is given in its proper place to those who have so courteously allowed their Pictures to be reproduced, but I would here take the opportunity of acknowledging my indebtedness to all who by suggestion or otherwise have helped me in the production of this work; particularly I would mention Sir Edward Poynter, P.R.A., Briton Riviere, Esq., R.A., and William Bouguereau, Esq. (Member of the Institute of France); also M. H. Speimann, Esq. (Editor of the Magazine of Art) whose assistance has been invaluable, and upon whom has rested the responsibility of making the final selection of Pictures.

C. HUBERT LETTS.

London, January, 1901.

The Pictures are so inserted in this publication, that,
if desired, they can be removed and framed, or
placed in an album.



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Hogarth.	Sir D. Wilkie.	Sir Joshua Reynolds, P.R.A.
Gainsborough.	Romney.	
Constable.	Sir T. Lawrence, P.R.A.	Turner.
Sir E. Landseer.	Leslie.	
Rossetti.	Greuze.	Corot.
Millet.	Le Brun.	
Watteau.	Delaroche.	Morot.
Cabanel.	Meissonier.	
Bouguereau.	Rosa Bonheur.	Terburg.
David.	Morland.	Poussin.
Mantegna.	Walker.	Maclise.
Lord Leighton, P.R.A.	Holman Hunt.	
Madox Brown.	Watts.	Sir John Millais, P.R.A.
Herkomer.	Albert Moore.	
Sir E. Burne Jones.	Luke Fildes.	Frank Dicksee.
Sargent.	Orchardson.	
Briton Riviere.	Sir Edward Poynter, P.R.A.	Frith.
Waterhouse.	Sir L. Alma Tadema.	
S. J. Solomon.	Seymour Lucas.	Whistler.
Marcus Stone.	F. Bramley.	
Edouard Detaille.	Lady Butler.	

THE “ANSIDEI MADONNA.”

From the Picture in the NATIONAL GALLERY, London.

By RAPHAEL SANTI.

The “Ansidei Madonna,” which was bought by the nation for £70,000, is by common consent one of the most perfect pictures in the world, and is also one of the noblest embodiments of Christianity; on either side of the Madonna are two saints, types of the peace of Christianity; the one on the left, St. John, typical of the joy that comes from a life of self sacrifice; the other—the good Bishop Nicholas of Bari—of the peace that comes from knowledge. The three balls at the feet of the Bishop are typical partly of the Mystery of the Trinity, and referring also to the three purses of gold which he is said to have thrown into a poor man’s window that his daughter might not be portionless.

Raphael Santi was the son of a painter and poet of Urbino; his pictures fully reflect that gentle spirit which characterized his whole life.

Born 1483—Died 1520.

LA LAITIÈRE,"

From the Painting in the LOUVRE MUSEUM, Paris.

By JEAN BAPTISTE GREUZE.

"La Laitière" was bequeathed to the Louvre by Baroness Nathaniel de Rothschild in 1899, and was then valued at 600,000 francs.

Greuze was born at Tournus in Burgundy, in 1725, and soon made a great name as a portrait painter; he was one of the first of the French school to return to a life of sounder morals, and, discarding the frivolity and artificiality of the time, was contented to paint the beauties of nature, which usually found expression in domestic scenes and sweet girls' faces; the grace with which he posed his figures and the delicacy of his touch are strong characteristics of his work. He died at Paris in 1805.

I will paint her as I see her . . .
With a forehead fair and saintly,
Which two blue eyes undershine,
Like meek prayers before a shrine.
Face and figure of a child —
Though too calm, you think, and tender
For the childhood you would lend her.
Mr. Browning.



"THE HARBOUR OF REFUGE,"

From the Painting in the TATE GALLERY.

By FREDERICK WALKER, A.R.A.

By Frederick Walker's early death at the age of 35, the English School was deprived of one of its most promising members.

Pathetic sentiment and poetic feeling characterize most of his pictures, and in none more than "The Harbour of Refuge," wherein the central group gathered round the statue - the shipwrecked of life anchored in a safe harbour after many storms - the figures on the left, the young girl, full of health and strength, and the poor old dame, feeble and crippled, make up a truly touching picture.

Contrasted with these is the fine figure of the young mower, full of vigour and youthful energy and careless of the future that lies before him.

The studies for this picture were made at the Fish-mongers' Almshouses at Eray.



THE AGE OF INNOCENCE,"

From the Picture in the NATIONAL GALLERY, London.

By SIR JOSHUA REYNOLDS, P.R.A.

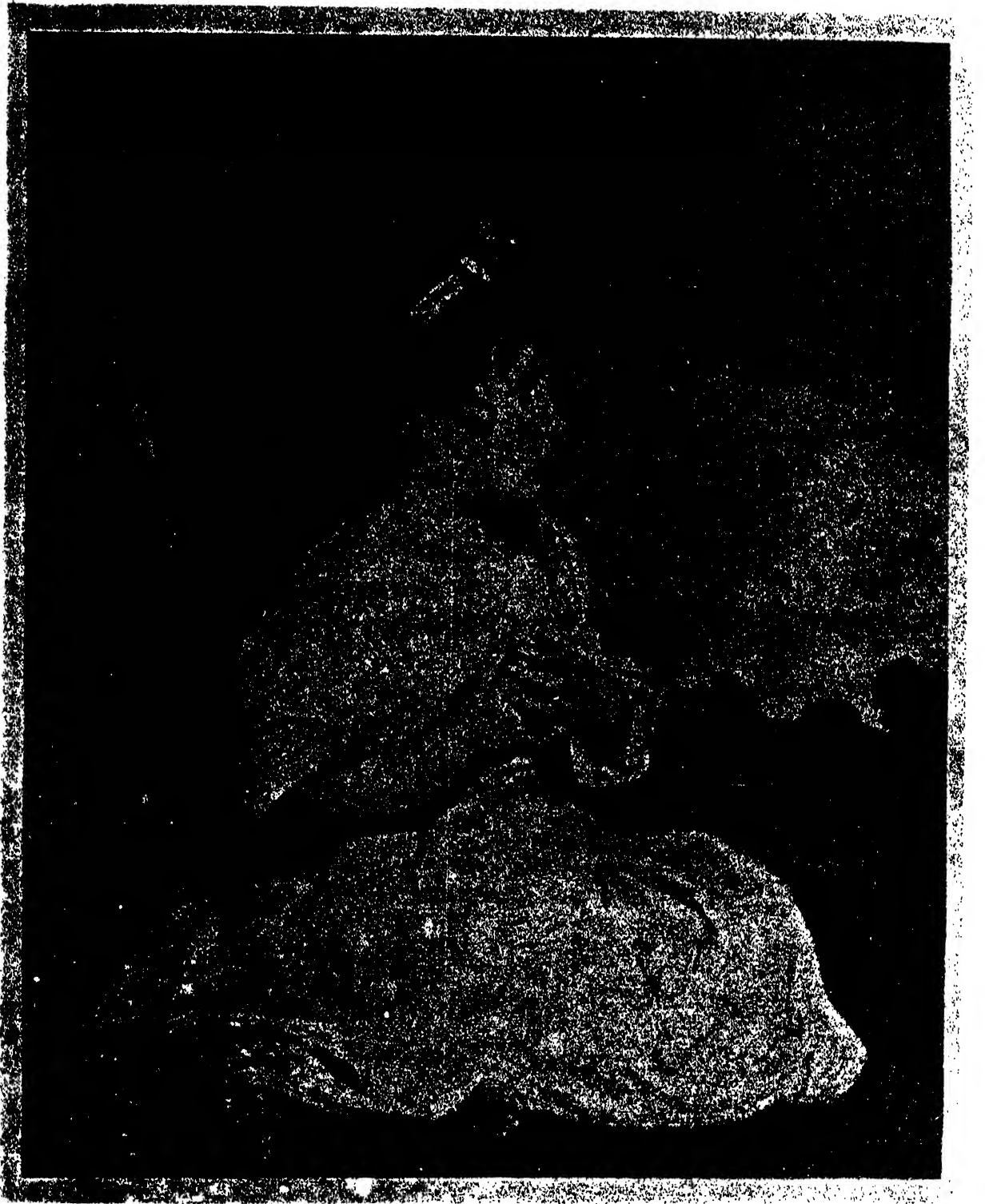
"The child of the pure unclouded brow."

The "Age of Innocence" is by many considered the most simple and beautiful of Sir Joshua Reynolds' pictures; the sweet and innocent expression is typical of the painter's genius. Sir Joshua was the first President of the Royal Academy, and the "grace of Reynolds" has passed almost into a proverb.

"There was perhaps hardly ever born a man with a more intense and innate gift of insight into human nature than Sir Joshua Reynolds. Titian painted nobler pictures, and Vandyck had nobler subjects, but neither of them entered so subtly as Sir Joshua did into the minor varieties of human heart and temper."

John Ruskin.

He was born in 1723 and died in 1792.

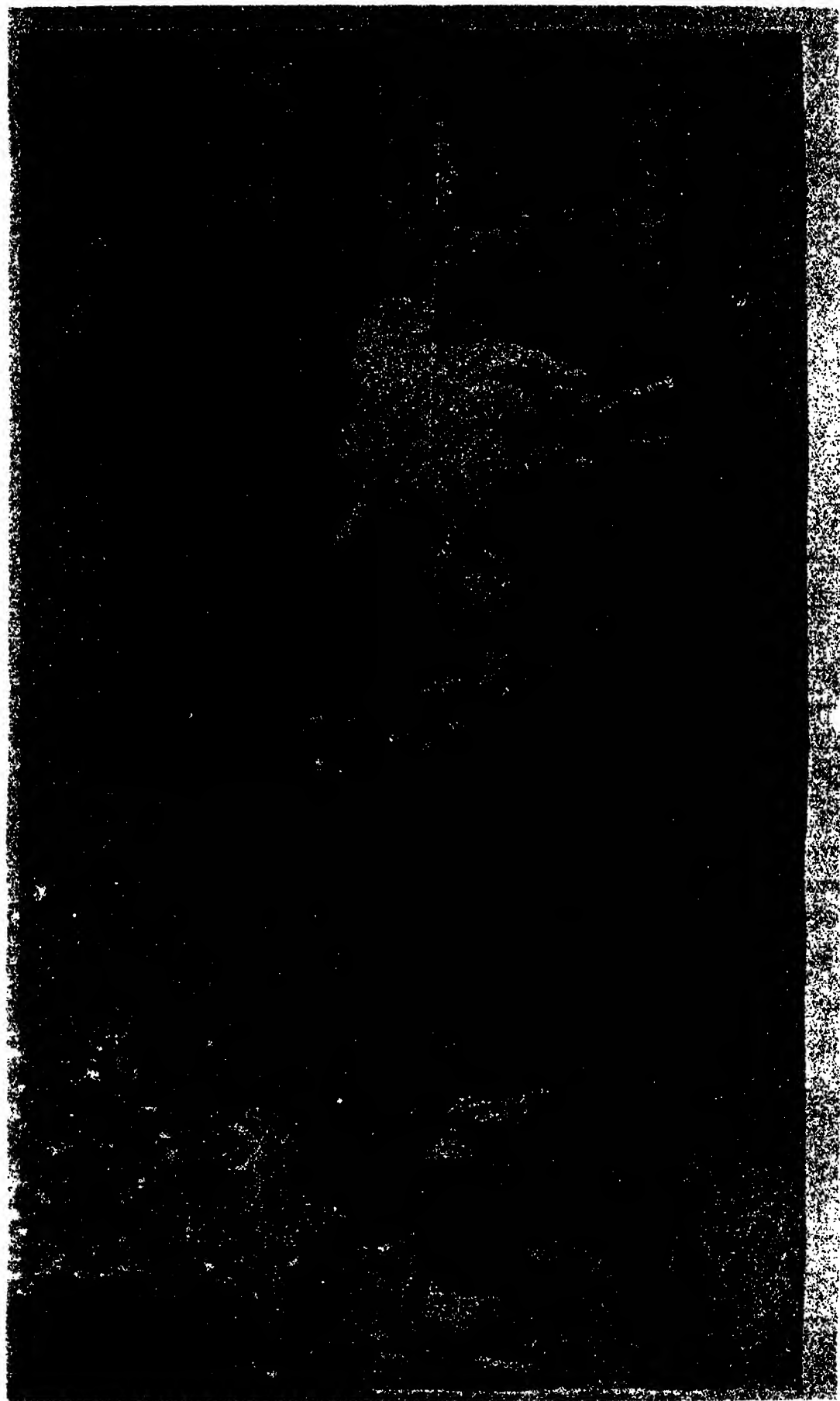


“THE HORSE FAIR,”

From the Painting in the LOUVRE MUSEUM, Paris.

By ROSA BONHEUR.

When “The Horse Fair” was first exhibited in 1853, it was matter for general astonishment that a woman should possess the power to accomplish a work so powerful and important; it was to enable her more easily to go into the cattle market and obtain sketches for this remarkable picture that Madame Rosa Bonheur first wore man’s dress, a costume which she always afterwards adopted until her death. The original painting is now in the Museum of New York, whilst of the two replicas painted by the artist, one is in the National Gallery and the other at the Louvre. Madame Rosa Bonheur was born at Bordeaux, 1822, and died in May, 1899.



“ DREAMERS,”

From the Painting in the BIRMINGHAM ART GALLERY.

By ALBERT MOORE.

Mr. Albert Moore stands as the high priest of decorative painting. England was for long the home of the picture that tells a story. Mr. Moore's fancy was to paint a picture as a decoration, which should have rare schemes of colour and classical figures robed in drapery falling as from a Grecian statue.

He painted nature simply and faithfully, and for his originality is worthy of a place with other great masters. He never received Royal Academy Honours, although many clamoured for his recognition.

He died in 1893.

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*“A room without Pictures is like
a house without windows.”*

Ruskin.

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What is a Good Picture?

THE subject must be well imagined, and, if possible, improved in the painter's hands; he must think well as an historian, poet, or philosopher, and more especially as a painter, in making a wise use of all the advantages of his art, and in finding expedients to supply its defects.

The expression must be proper to the subject, and the characters of the persons; it must be strong, so that the dumb show may be perfectly and readily understood; every part of the picture must contribute to this end; colours, animals, draperies, and especially the attitudes of the figures.

There must be one principal light, and this and all the subordinate ones, with the shadows and repose, must make one entire and harmonious mass; while the several parts must be well connected and contrasted, so as to make the whole as grateful to the eye as a good piece of music to the ear.

The drawing must be just; nothing must be out of place, or ill-proportioned; and the proportions should vary according to the characters of the persons drawn.

The colouring, whether gay or sombre, must be natural, and such as delights the eye, in shadows as well as in lights and middle tints; and the colours, whether they are laid on thick, or finely wrought, must appear to have been applied by a light and accurate hand.

Nature must be the obvious foundation of the picture ; but nature must be raised and improved, not only from what is commonly seen to what is rarely met with, but even yet higher, from a judicious and beautiful idea in the painter's mind.



In the eloquent language of Sir Joshua Reynolds, " The art which we profess has beauty for its object : this it is our business to discover and to express ; but the beauty of which we are in quest is general and intellectual ; it is an idea that subsists only in the mind : the sight never beheld it, nor has the hand expressed it : it is an idea residing in the breast of the artist, which he is always labouring to impart, and which he dies at last without imparting, but which he is yet so far able to communicate as to raise the thoughts and extend the views of the spectator ; and which, by a succession of art, may be so far diffused that its effects may extend themselves imperceptibly into public benefits, and be among the means of bestowing on whole nations refinement of taste, which, if it does not lead directly to purity of manners, obviates at least their greatest depravation, by disentangling the mind from appetite, and conducting the thoughts through successive stages of excellence, till that contemplation of universal rectitude and harmony, which began by taste, may, as it is exalted and refined, conclude in virtue."



“THE FIGHTING TEMERAIRE.”

Tugged to her last resting place to be broken up (1838).

From the Painting in the NATIONAL GALLERY, London.

By J. M. W. TURNER, R.A.

Of this picture Mr. Ruskin said: —

“Of all pictures not visibly involving human pain, this is, I believe, the most pathetic ever painted.”

The Temeraire was the second ship in Nelson's line at the battle of Trafalgar, 1805.

Joseph Mallord William Turner, the greatest of our landscape painters, was born at 26, Maiden Lane, Covent Garden. His father was a hairdresser, and encouraged his son in his passion for drawing from his early youth. He was admitted as an exhibitor at the Royal Academy when he was only sixteen years old. He bequeathed to the Nation a noble collection of his pictures, now in the National Gallery, and, after a life of almost unrivalled success, though of great poverty, he died under an assumed name in lodgings at Chelsea, and was buried by the side of Sir Joshua Reynolds in S. Paul's Cathedral.

Turner was born in 1775, and died in 1851.



L'AMOUR ET PSYCHE."

From the Picture painted

By **WILLIAM BOUGUEREAU,**

(Member of the Institute of France.)

The story goes that Venus becoming incensed at the beauty of Psyche, ordered her son, Cupid, to inspire her rival with love for some vile thing. Cupid, however, instead of carrying out his mother's wish, fell in love with Psyche, and made her his wife; she is represented here as being borne to the heavens, where, Jupiter, who immortalized her, reigns supreme.

The work of William Bouguereau is noted for its extreme smoothness, its beauty of drawing and general academic perfection.

He was born at La Rochelle in 1825.

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ECCE ANCILLA DOMINI ! ”

From the Painting in the TATE GALLERY, London,

By DANTE GABRIEL ROSSETTI.

“Till one dawn, at home,
She woke in her white bed, and had no fear
At all, yet wept till sunshine, and felt awed;
Because the fulness of the time was come.”

The picture represents the Annunciation. The Virgin, lying on a bed of white, has been awakened by the Angel Gabriel, who holds a lily in his hand, an emblem and sceptre in one. The Virgin utters the words “Ecce Ancilla Domini!” in submission to her lot. Coming through the window is seen a dove representing the Holy Spirit.

This famous picture was painted in a squalid studio in Cleveland Street, when Rossetti was 21 years of age. The face of Mary is a true likeness of the painter’s sister, and for the head of the Angel sat the sculptor, Thomas Woolner, R.A.

The picture sold originally for £50 and afterwards realized £800.

Rossetti was born in 1828 and died in 1882.



THE "MONARCH OF THE GLEN."

From the Painting in the collection of T. J. BARRATT, Esq.

By SIR EDWIN LANDSEER, R.

"When first the day-star's clear cool light
Chasing night's shadows grey,
With silver touched each rocky height
That girded wild Glen-Strae,
Uprose the Monarch of the Glen,
Majestic from his lair,
Surveyed the scene with piercing ken,
And snuffed the fragrant air."

These are lines from "The Legends of Glenorchy" which Landseer so finely illustrated in the "Monarch of the Glen," his recognised chef-d'œuvre.

Painted in 1850, it was intended to occupy a panel in the Peer's Refreshment Room of the Houses of Parliament. At a sale in 1892 it realised the enormous sum of £7,245, the highest price ever paid for one of the painter's pictures.

Sir Edwin Landseer was born in 1802 and died in 1873. 84396

Reproduced by the kind permission of T. J. BARRATT, Esq.



THE DUCHESS OF DEVONSHIRE

AND HER DAUGHTER.

From the Picture in possession of the DUKE OF DEVONSHIRE.

By SIR JOSHUA REYNOLDS, P.R.A.

This portrait of the beautiful Duchess is perhaps the finest Sir Joshua ever painted; it is said that he laid it down as a distinct principle, that each fresh portrait should excel the last; this picture, painted in 1786, is one of the last before the painter finally laid aside his brush. In his desire for perfection he would paint and repaint a subject, and when a visitor once asked him how a certain portion of the picture had been executed, he replied, "How can I tell! There are ten pictures below this, some better, some worse."

"The grace of Reynolds" is in no picture more beautifully illustrated, it contains, as a critic once said, "the whole essence of Reynolds." His "grace" in painting was but a reflection of his character; he was distinguished throughout life for urbanity of manner, and was "the first Englishman," said Burke, "who added the praise of elegant arts to the other glories of his country."

Born 1723, died 1792

Reproduced by the special permission of
HIS GRACE THE DUKE OF DEVONSHIRE



“ REZONVILLE,”

16th August, 1870.

From the painting in the LUXEMBOURG GALLERY, Paris.

By AIMÉ MOROT.

An incident in the Franco-Prussian War: Some French and Prussian cuirassiers are in a “hand-to-hand” struggle; to the right of the picture are seen some French cuirassiers coming to the rescue of their comrades.

The picture is famous for the very strong handling of the work, and as an example of fine action and vigorous drawing.

Aimé Morot, Chevalier of the Legion of Honour, was born at Nancy, and obtained the “Grand Prix” de Rome in 1873.



“ Ars longa, vita brevis.”

“LA RIXE,”

From the Painting in the possession of His Majesty the King,

By J. L. E. MEISSONIER.

This picture was painted in 1854 and presented by the Emperor Napoleon to the late Prince Consort upon his visit to the exhibition of that year.

The critics had accused Meissonier of being unable to represent action in his pictures, and it was to disprove this statement that he painted “La Rixe” the “tavern house brawl.” To obtain the necessary result truthfully he had his model held by two stout fellows, from whom he was to try and free himself, whilst Meissonier painted; it is said that the model played his part so well that he died from the effect of his efforts.

Meissonier, the son of a druggist, was born at Lyons in February, 1815, and died at Poissy in 1891.

His work is distinguished rather for its microscopical detail than for any grandeur of style. It has been truly said that he was noted for his efforts to represent nature as seen through the small end of a telescope.

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HER LATE MOST GRACIOUS MAJESTY THE QUEEN.



“ ULYSSES DERIDING POLYPHEMUS,”

From the Printing in the NATIONAL GALLERY,

By J. M. W. TURNER, R.A.

In Homeric myth, the story goes that Ulysses, having landed on the island of Sicily, entered, with twelve of his companions, the cave of the monster Polyphemus; six were immediately eaten up and the others were only saved from a similar fate by the cunning of their leader, who, having made Polyphemus drunk, burned out the monster's single eye in his sleep, with a blazing olive staff.

Ulysses is represented in the picture, standing in the stern of the ship, waving the flaming staff tauntingly at the monster, who sprawls helplessly on the mountain ---whilst the sailors hastily unfurl sail and thrust the galley on.

In the distance is seen Apollo, the God of Day, rising with his horses beyond the horizon with the morning sun.

The picture was painted in 1829 and has been selected by B. W. Leader, R.A., as one of the finest imaginative pictures ever painted.



**“MADAME LE BRUN
AND HER DAUGHTER,”**

From the Painting in the LOUVRE MUSEUM, Paris,

By MADAME LE BRUN.

This portrait of the Artist and her daughter is the best known work by this charming and gifted lady, Madame Marie Louise Elizabeth Vigée.

Her reputation may be said to have been European; as a child she showed extraordinary talent, and at the early age of sixteen was painting the portraits of many persons attached to the court of France. She was the fashionable court painter of her time, and in the year 1783 was admitted into the Académie of France; her house became the rendezvous of the most distinguished people, and amongst the portraits which she painted were those of the Prince of Wales, Marie Antoinette, and Lord Byron. She married Jean Baptiste Pierre Le Brun, an author and expert, and died in Paris at the advanced age of 87.

Born 1755.—Died 1842.



"BACCHUS AND ARIADNE,"

From the Painting in the NATIONAL GALLERY,

By TITIAN.

"Bounding along is blooming Bacchus seen,
With all his heart aflame with love for thee,
Fair Ariadne! and behind him see,
Where Satyrs and Sileni whirl along,
With frenzy fired, a fierce tumultuous throng!"

This picture, painted in 1516, is generally held to be Titian's masterpiece.

It represents Bacchus, the God of Wine, finding, as he returns from a sacrifice with his revel rout, Ariadne on the sea shore, deserted by Theseus, her lover. Bacchus becomes enamoured of her and makes her his bride. The marriage of Ariadne is symbolical of the return of Spring, and Bacchus typifies the gladness of that season. The work is charming in colour and full of poetic beauty. Titian, one of the greatest Italian painters, died of the plague in Venice at the great age of ninety nine.

Born 1477.--Died 1576.



THE CORNFIELD,"

From the Painting in the NATIONAL GALLERY,

By JOHN CONSTABLE, R.A.

Constable was not a painter of the "ideal" landscape, he rather sought to paint homely scenes in a simple way. "I love every stile" he said, "and stump, and lane in the village; as long as I am able to hold a brush I shall never cease to paint them." It was this simple homely style that made his pictures cause so much sensation in France, where they had been used to the "ideal" and impossible landscapes then in vogue. Vigour of style, and freshness of colour, are the chief characteristics of his work.



“ THE ANGELUS,”

From the Painting in the possession of M. CHAUCARD, Paris,
Painted by JEAN FRANÇOIS MILLET

This famous and affecting picture, the painter's recognised chef d'œuvre, was painted in 1859 in the lonely plain of Chailly, near Paris.

It represents two peasants in the field, who hear the distant church bell tolling the Angelus, whilst they reverently bow their heads in silent prayer.

It was originally sold by the artist for the modest sum of £70 to a M. Feydeau and afterwards passed through many hands, later being acquired by M. Chaucard, for the enormous sum of nearly £32,000. Such is so often the irony of fate in a great painter's life. Millet lived in a most humble way, and died in almost poverty. “He understands,” once said a great French critic “the inward poetry of the fields, he loves the peasants whom he represents and in their resigned figures expresses his sympathy with them.”

He was born in 1815 and died in 1875.



THE LIGHT OF THE WORLD,"

From the Painting in KEBLE COLLEGE, OXFORD,

By W. HOLMAN HUNT.

"Behold, I stand at the door and knock. If any man hear my voice and open the door, I will come in to him, and sup with him, and he with me."—*Rev. iii. 20.*

The above lines explain this beautiful picture, of which we quote the following criticism by Mr. Ruskin:—

"For my own part I think it one of the very noblest works of sacred art ever produced in this or any other age."

The following anecdote is told by Archdeacon Farrar in speaking of how the picture was painted:—

"By steady labour on moonlight nights from 8 p.m. to 4 a.m., at the window of a London lodging, for which Mr. Hunt was often hard pressed to pay the rent. He tells us that an omnibus driver after speaking with great amusement of Carlyle and his ways, added, 'But I'll show you a queerer character than all if you're coming round the corner, you can see him well from the 'bus, he is a cove on the first floor, who has somethin' standing all night at one window while he sits down at the other, or stands, and seemingly is a drawin' of it. He does not go to bed like other Christians but stays long after the last 'bus has come in, and as the perlice tells us, when the clock strikes four out goes the gas, down comes the "gemman," runs down Cheyne Walk as hard as he can pelt, and then turns back agin and goes in agin and nobody sees no more of 'im.'"

The "cove" was W. Holman Hunt, painting the "Light of the World."



“SUMMER MOON.”

From the painting in the possession of Mrs. A. MORRISON.

By LORD LEIGHTON, P.R.A.

This beautiful work by Lord Leighton of Stretton is perhaps the most exquisite of all his productions; though painted in 1872, it has scarcely been excelled by any of his later pictures. It represents two girls, in classical draperies, sleeping peacefully in the niche of a balcony, overlooking a beautiful landscape lit up by the placid radiance of the summer moon. The figures are finely drawn and full of that “grace” which characterises all the work of the late President of the Royal Academy.

For permission to reproduce this

we are indebted to the courtesy of Mrs. A. MORRISON.



DANTE'S DREAM."

From the Painting in the WALLER ART GALLERY, Liverpool.

By DANTE GABRIEL ROSSETTI.

On the Day of the Death of Beatrice.

"Then Love said: 'Now shall all things be made clear;
Come and behold our lady where she lies.'
These 'wilderings' fantasies
Then carried me to see my lady dead,
Even as I there was led,
Here ladies with a veil were covering her;
And with her was such very humbleness
That she appeared to say, 'I am at peace!'"

Dante: Vita Nuova.

The picture embodies the dream of Dante on the day of the death of Beatrice, in which he is led by the winged and glowing figure of Love himself to the bedside of his dead lady. As he reaches the bier, Love leans over Beatrice with a kiss which her lover has never given her, while the two dream-figures hold the pall, full of may-bloom, suspended before it covers her face for ever.

The scene is in a chamber of dreams, strewn with poppies, and through the staircases are seen two birds, emblems of the presence of Love; bells are tolling for the dead, and beyond is shown the city of Florence. The picture has many claims to be considered the painter's masterpiece; it is distinguished by a very full measure of that poetic feeling which is among the chief charms of his work.

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“HEADS OF ANGELS.”

From the Painting in the NATIONAL GALLERY, London.

By SIR JOSHUA REYNOLDS, P.R.A.

This famous and beautiful study was painted in 1787 and by its delicacy of colour and treatment, contrasts effectively with the more vigorous works that Reynolds generally produced. It is interesting to compare this painting with “The Age of Innocence” by the same painter. The bituminous medium, which was used much by Sir Joshua and his contemporaries, added to the depth and richness of colour at the time, but how injurious were its after effects is evidenced in “The Age of Innocence,” by the cracking of the paint. Apparently the medium was not used in these head studies, which are portraits in various poses of the daughter of Lord William Gordon.



“THE SURRENDER OF BREDA.”

From the Painting in the MADRID GALLERY,

By VELASQUEZ.

“The Surrender of Breda” refers to the second capture of the Dutch town by the Spaniards, in 1652, under the Marquis de Spinola. It was painted by Velasquez some years later from details given to him by Spinola himself. In speaking of this picture one of our Royal Academicians has said: “It impressed me more every time I saw it, there is such vitality about it, every figure is living —so different from the tired models that so often appear in our modern pictures. If you gaze at ‘The Surrender of Breda’ for a few moments you feel that you are standing in the midst of the crowd itself.”



THE AMBASSADORS.

From the Painting in the NATIONAL GALLERY, London.

By HANS HOLBEIN.

Hans Holbein may be considered one of the greatest portrait painters of the world.

"The Ambassadors" is one of the finest examples of his art, strong in treatment and full of that microscopical detail which he loved to paint. The portraits are of the French Ambassador Jean de Dinteville (on the left) who wears the Order of St. Michael, and on the sheath of his dagger is his age "ÆT SVÆ 29"; on the right is George de Selve, Ambassador at Venice, his age is inscribed on the book upon which he leans.

The picture is also interesting on account of the mysterious looking object in the foreground, which has puzzled many people; this is seen to be—if the picture is looked at from the side—a human skull in perspective. Some authorities consider it to be a punning form of signature (hohl bein meaning Hollow Bone).



“DERBY DAY.”

From the Painting in the FATE GALLERY, London,

By **WILLIAM POWELL FRITH, R.A.**

The following extracts from the diary of Mr. Frith are interesting in connection with this picture.

“My first visit to Epsom was in the May of 1856.”

“On May 21 began rough drawing of race-course.”

On the 24th the rough drawing of the race-course was finished. After this followed many studies and sketches for the principal figures, and on Jan. 20th, 1857, Mr. Frith started to paint what may be perhaps termed the most popular canvas of modern times; all the incidents illustrated in the picture were seen by the painter in his first visit to the race-course, and many amusing incidents are told by him of the models that he used for the picture. The meek looking lad who has been relieved of his last penny, the acrobat and his hungry little boy, the gipsy fortune-teller, the pretty ladies, all play parts in a story which it is easy to read. The picture was finished after fifteen months incessant labour, and when exhibited at the Royal Academy caused such a sensation that a railing was put round it, and a policeman called in to keep the crowd back.

An amusing incident is related by the painter about a lady who examined the picture very minutely, and then, turning to a by-stander, enquired --“I beg your pardon, sir, can you tell me if all this is hand painted?”

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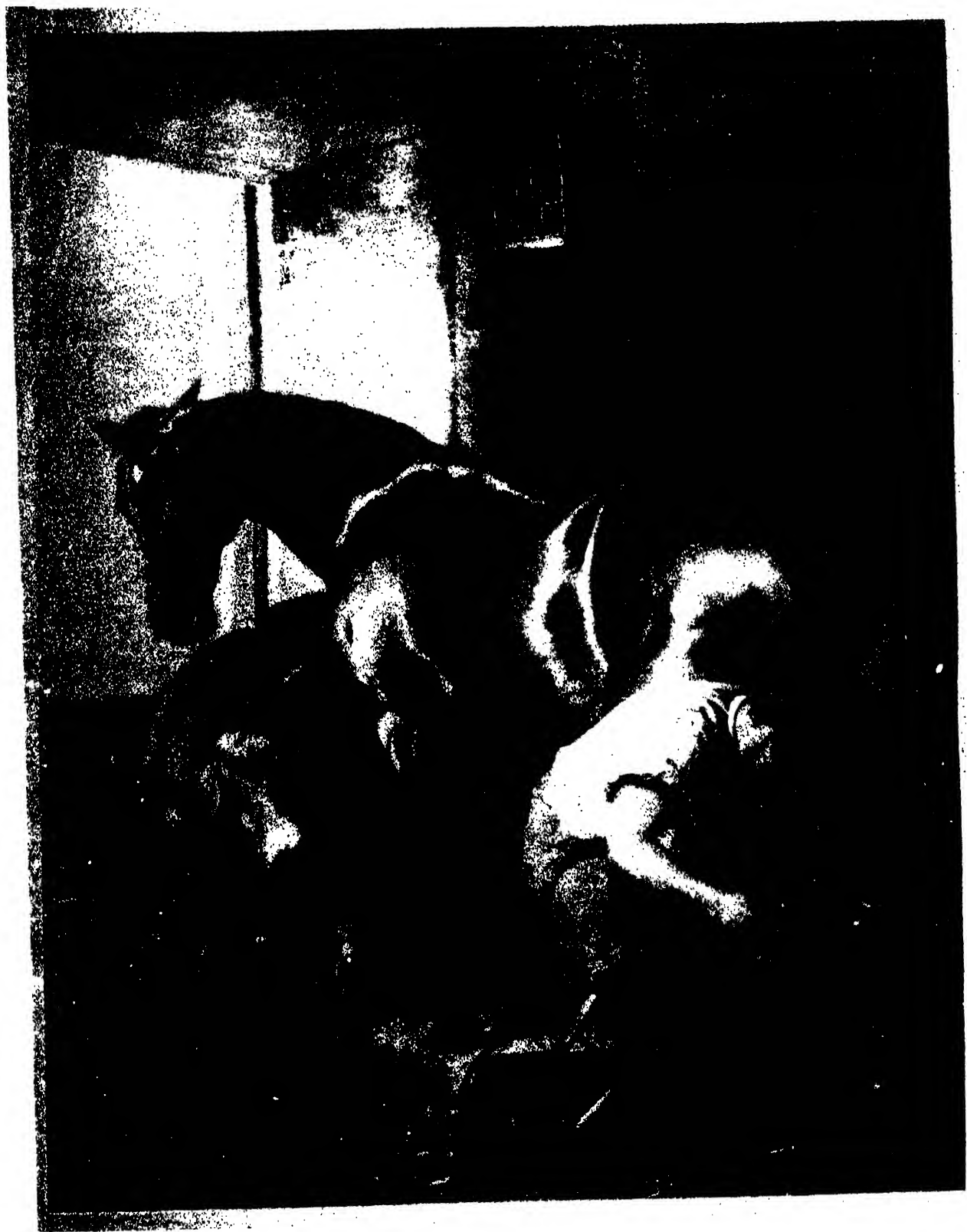


SHOEING THE BAY MARE,"

From the Painting in the NATIONAL GALLERY, LONDON,

By SIR EDWIN LANDSEER, R.A.

This picture, a portrait of a favourite mare named "Old Batty," owned by Mr. Jacob Bell, for whom the picture was painted, shows in a remarkable degree the astonishing vigour of design and complete mastery of animal anatomy which is so noticeable in all Landseer's pictures. Perfectly drawn and finished in the minutest detail, bold in tone and carefully composed, the execution attests the skill to which he attained after many years of patient study from nature and diligent observation. By linking with his expression of animal character some human sentiment, such as is shown in this picture, Landseer proved that ordinary incidents of animal life are susceptible of dramatic treatment and the keenest expression of pathos and humour.



"MRS. SIDDONS AS THE TRAGIC MUSE,"

From the Original Painting at GROSVENOR HOUSE,

By SIR JOSHUA REYNOLDS, P.R.A.

This celebrated allegorical picture was painted in 1784, and in quality of colour ranks among the very finest produced by the master.

The original was bought for 800 guineas, and passed through many hands before it came into the possession of the Duke of Westminster, who, in 1822, bought it for 1,760 guineas.

The portrait was painted at the time of the flush of the great actress's popularity, and the attitude was unconsciously suggested by her when looking at a picture hanging on the wall of the artist's studio. In the background are two figures representing Pity and Remorse, one holds a dagger, the other a bowl.



“ THE SISTINE MADONNA,”

From the Painting in the DRESDEN GALLERY,

By RAPHAEL.

Mr. G. F. Watts, R.A., when asked what he thought was the finest picture in the world, said :—

“From my point of view I should say that Raphael’s Madonna in the Dresden Gallery is one of the finest, if not the finest picture in the world ; it has the highest intellectual qualities as well as artistic genius, inasmuch as it successfully embodies the best and noblest ideas which can be associated with the personality of the Madonna.”

The picture, of which a portion only is here illustrated, was painted for the Church of St. Sisto of Piacenza, from which it derives its name, and is supposed to have been painted when Raphael was only thirty years of age, in the year 1515.

The King of Saxony bought it in the year 1753, for the sum of 20,000 ducats, from the monks of San Sisto ; and it is now in the Gallery at Dresden.



“ THE DESCENT FROM THE CROSS,”

From the Picture in the ANтверP CATHEDRAL,

By PETER PAUL RUBENS.

This picture, which was commenced in 1611 and completed three years later, is recognised as Rubens' masterpiece. No one can fail to be struck by the boldness of the composition, the energy in the characters, and the effects of the grouping.

Legend in some way connects Vandyck with the “Descent from the Cross,” and ascribes to the great portrait painter an arm and shoulder of Mary Magdalene, which had been damaged by a pupil's carelessness.



“ A HOPELESS DAWN,”

From the Painting in the TATE GALLERY, LONDON,

By FRANK BRAMLEY, A.R.A.

“ Human effort and sorrow going on perpetually from
age to age.”—*Ruskin*.

A young wife kneels in despair beside her old mother who has tried to comfort her through the long hours of the night with words from the big Bible which lies open at her side. They have waited in vain for their beloved one's return, who doubtless has perished in the angry sea, which is seen through the cracked panes of the little cottage window—morning dawns and the candle which has burnt all night has just flickered out. The meal still remains on the table untouched, and an empty chair is at the far side.

The picture, which is a fine example of the work of the Newlyn School, was painted in 1888, and was purchased for the Nation under the terms of the Chantrey Bequest.

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CAMPAGNE DE FRANCE," 1814,

From the Painting by J. L. E. MEISSONIER.

Painted in 1863-4.

The first of three great pictures illustrating the Napoleonic story. The grand army is returning from Moscow, forced to retire, and Napoleon on his white horse, followed by his staff, is slowly retreating before his enemies. The deep ploughed snow ruts show that along that route his troops have been marching for many hours—in the background masses of troops still wind their way slowly and sorrowfully back, and upon each individual seems to be impressed the sentiment of defeat, discouragement, and despair.

Immediately behind the Emperor follow Marshall Ney, Berthier (worn out and asleep in his saddle), M. de Flahaut, Generals Drouot, Gourgaud, etc.



CHARLES I.

From the Painting in the LOUVRE GALLERY, Paris,

By SIR ANTHONIE VAN DYCK.

A Courtier's portrait of the idol of the Cavaliers. About the year 1630, Sir Anthonie Van Dyck was invited to England by Charles I., who frequently visited the great artist's studio, where several portraits of the King and Queen were painted. Though Van Dyck only attained the age of forty-three years, his works are unsurpassed for force and vigour of handling, as a portrait-painter he stands a master among masters; happily many examples of his work, in excellent state of preservation remain, witnesses of the renown that attends his name.

It was his habit to employ the early part of the day in beginning the portraits of his sitters, and after regaling them at dinner, to finish their portraits in the afternoon. As he painted those of the greatest in the land, this must have entailed a luxurious table and heavy expense, yet he is said to have left property to the value of £20,000.

Period--1599-1641.



“THE BROKEN PITCHER.”

From the Painting in the LOUVRE MUSEUM,

By GREUZE

One of Greuze's typically innocent faces, contrasting agreeably with the frivolity of the period. The maiden, in a white dress and bodice, and with a violet ribbon in her hair, holds in the folds of her dress a bundle of flowers and carries a broken jug. The picture is perhaps the most famous of all the pictures painted by this artist. It was bought in 1785, at the sale of the Marquis de Verri, for 3,001 francs, and presented to the Louvre Gallery.



“ THE DANCE OF THE NYMPHS.”

From the Painting in the LOUVRE MUSEUM,

By J. B. COROT.

“Do you see,” wrote Corot to a personal friend, “it is charming the day of a Landscapist”--“One rises early, at three o’clock, before the sun rises, one goes and sits at the foot of a tree, he looks and waits. Nature resembles a white table-cloth, everything is scented, everything trembles with the fresh breeze of the dawn. Bing! the sun is clear; the little flowers seem to awake joyously, the leaves shiver in the morning breeze, in the trees the invisible birds are chirping- Bam! Bam! The sun has risen, the peasant is passing the end of the field with his cart harnessed with two bulls- Ding! Ding! the tinkling bell of the leader of a flock of sheep, the flowers hold up their heads, the birds fly hither and thither- it is adorable- Boum! Boum! it is midday, the full sun burns the earth, everything is heavy, everything becomes grave; let us go indoors- Bam! Bam! the sun descends towards the horizon, it is time to return to work- Nature has a tired look, poor flowers! they are not like us men who grumble at everything. They have patience, by-and-by, they say, we shall have what we want--they are thirsty, they wait, the sun has disappeared, twilight commences- heavens, how charming--everything is vague, and Nature grows drowsy, the fresh air sighs among the leaves, the birds say their evening prayer, the dew scatters pearls upon the grass, the Nymphs wish to be unseen- Bing! a star, Bing! Bing! a second star, Bing! Bing! Bing! three, six, twenty stars--there is my picture complete.”

This explains what Corot loved to paint, of which this picture is typical.

Period -1796-1875.



“ THE HAY WAIN.”

From the Painting in the NATIONAL GALLERY,

By JOHN CONSTABLE, R.A.

A view on the River Stour.

This picture was painted to a large extent with the palette knife, a method customary with the artist ; and one to which his brilliance and freshness of colour may be ascribed. Constable has been accused of not being able to draw, but this is surely disproved by such pictures as the “ Hay Wain,” where the minutest detail is most wonderfully suggested ; what are apparently meaningless blots of colour are, when viewed at a distance, perfectly drawn cows or figures. The local truth of colour is beautifully felt, and the expression of bright daylight is delightful.

“ Look,” said the French critics, “ at these pictures by the Englishman, the ground seems to be covered with dew.”

Period 1776-1837.



“THE PARSON’S DAUGHTER.”

From the Painting in the NATIONAL GALLERY, London.

By GEORGE ROMNEY, R.A.

This famous study (a portrait, it is believed, of Miss Elizabeth Young, an actress), though it has never been absolutely identified, is a fine example of the charm and vigour of the great portrait-painter’s brush; though the face of the sitter cannot be called beautiful, the picture is interesting and famous for its vigorous handling and the beautiful and delicate modelling of the neck and shoulders.

George Romney, who immortalized Lady Hamilton, was the son of a small farmer, and his first painting is said to have been a sign for the post office at Kendal, where he painted many portraits at a charge of two guineas each. In 1896 £11,025 was obtained for one of his portraits.

Period—1734 1802.



“THE GOLDEN STAIRS.”

From the Painting in the possession of LORD BATHURST.

By SIR EDWARD BURNE JONES.

Painted in 1879.

A company of eighteen maidens descending a winding flight of stairs, bearing musical instruments in their hands.

The picture is painted mainly in shades of grey relieved by delicate notes of flesh colour, and by the bright flowers wreathed in the girls' hair or scattered on the steps at their feet; other gentle tints are introduced in the tiles of the roof and the plumage of the doves. Each movement of arm and foot, each turn of the head, is rendered with the most subtle charm.

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"THE BLUE BOY,"

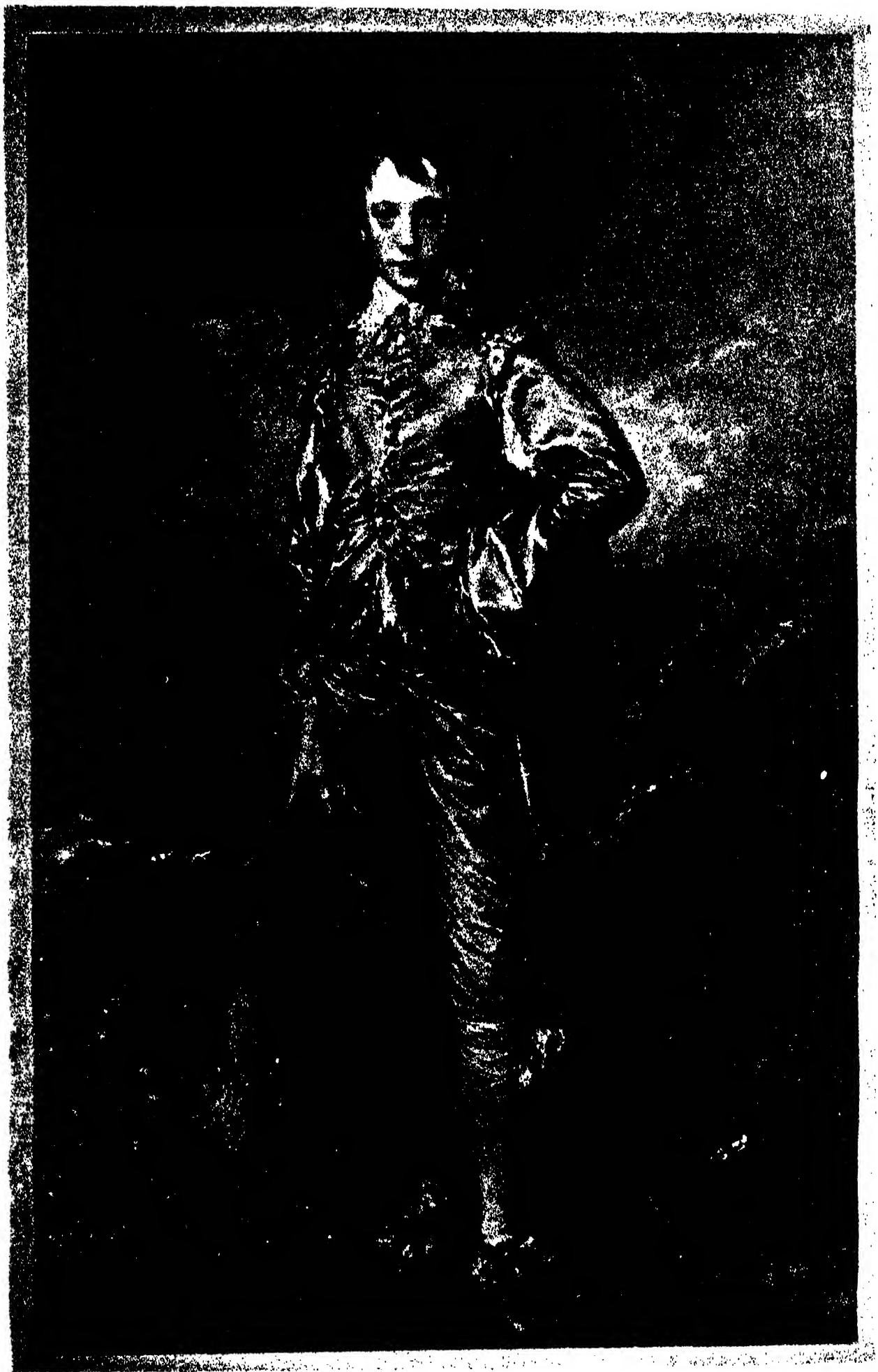
From the Painting in the possession of the DUKE OF WESTMINSTER,

By **THOMAS GAINSBOROUGH, R.A.**

A portrait of Master Battall, painted by Gainsborough to disprove a statement made by Sir Joshua Reynolds, that the cool colours (blue, grey, or green), should not predominate in a picture, which should, according to Sir Joshua, be composed of warm mellow colours.

"In spite of the dress, which is of cerulean blue, Gainsborough has succeeded in producing a harmonious and pleasing effect; nor can it be doubted that in the cool scale of colours, in which blue acts the chief part, there are very tender and pleasing harmonies, which Sir Joshua, with his way of seeing, could not well appreciate."—*Dr. Waagen.*

Period 1727—1785.



“THE LAST OF ENGLAND,”

From the Picture in the BIRMINGHAM ART GALLERY,

By FORD MADOX BROWN.

This truly pathetic work was painted in 1852, and is generally regarded as the painter's masterpiece.

It is a study of the emotions of an emigrant who, thrust by ill fortune from his home with his wife and little baby, takes a last sorrowful look at their native land.

The wife's eyes are full of tears, but the man has the determined look of one who will not have life a failure, they are oblivious of the turmoil around them and are deep in thoughts of the future. In the background are other passengers of various types, a reprobate is seen shaking his fist at the land of his birth, his old mother reproves him for his foul mouthed profanity, while his companion signifies drunken approbation.

“The last of England; o'er the sea, my dear,
Our homes to seek amid Australian fields,
’Tis not the million-acred island yields
The space to dwell in. Thrust out! Forced to hear
Low ribaldry from sots, and share rough cheer
With rudely nurtured men. The hope youth wields
Of fair renown, bartered for that which shields
Only the back, and half formed lands that rear
The dust storms blistering up the grasses wild.
There, learning skills not, nor the port's dream,
Nor aught we loved as children shall we see.”
She grips his listless hand and clasps her child,
Through rainbow-tears she sees a sunnier gleam,
She cannot see a void, where he will be.

Ford Madox Brown, Feb., 1865.

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CITY ART GALLERY COMMITTEE, BIRMINGHAM.



THE GLEANERS,"

From the Painting in the LOUVRE MUSEUM, PARIS,

By J. F. MILLET.

In this picture, which was much discussed at the time of its appearance in the Salon of 1857, many people professed to see a charge against the distress of the low people. M. Edmond About wrote: "The Gleaners neither appeal to charity nor hatred; they glean their bread mite after mite, with the acting resignation that is the virtue of the peasant." It was sold for a very large sum of money, and bequeathed to the Louvre in 1881.

The three women are gleaning the ears of corn from the field which has just been reaped, and in the background the harvesters heap the corn in stacks.

Period 1815 -1875.



“THE IMMACULATE CONCEPTION,”

From the Painting in the LOUVRE MUSEUM, PARIS,

By MURILLO.

This celebrated canvas was taken from the Spaniards in the Peninsular war, and sold in 1852 by Marshal Soult for the enormous sum of £24,600.

The Virgin, with a white robe and azure blue cloak, stands with her feet on a crescent moon, surrounded in a luminous haze by a wreath of angel faces.

Murillo, the painter of Spanish peasant boys, varied much in his mode of painting; the handling in a picture of a saint was very different from that in a representation of a beggar boy. He would endeavour by the lightness of his touch to give an ethereal effect to the cherubs at the top of a picture, and adopt a heavier and broader handling at the lower portion of the same work, this is very noticeable in the work here illustrated.

His earlier pictures were nearly all representations of peasant life, but he later adopted a religious and more serious form of art, of which the Immaculate Conception is perhaps his masterpiece.

Period 1617—1682.



THE GARLAND OF FRUIT,"

From the Painting in the OLD PINAKOTHEK, MUNICH,

By PETER PAUL RUBENS.

To many people Rubens is only known as the painter of large canvases, but he made also a number of drawings from cameos with great minuteness, designs for book plates, silversmiths' work, and in the British Museum is a design for the frame of a looking glass. He was essentially a great colourist and his paintings are executed with remarkable vigour, though he was somewhat coarse in his expression of form and beauty. The brilliance of his colour and the boldness of his design made him one of the greatest painters of the Flemish school.

"THE VALE OF REST,"

From the Painting in the TATE GALLERY, LONDON,

By SIR JOHN E. MILLAIS, BART., P.R.A.

"Where the weary find repose."

Two nuns in the convent garden, one vigorously digging a new grave, the other with a rosary in her hands sitting contemplative upon the prostrate headstone; by her expression she suggests that she has seen the "coffin" shaped cloud (which according to a Scottish superstition foretells the approach of death), she turns towards the east as if looking for the uprising, according to the promise, of a star of hope in eternity.

This picture, which was severely criticised at the time of its exhibition, and warmly defended by Mr. Ruskin, was according to Millais' own idea one of his finest works. It was painted in 1859 at Bowerswell, in Perth, and eventually sold for 3,000 guineas to Sir Henry Tate, who at his death presented it to the nation.

Mr. Marcus Stone's opinion on this picture is expressed thus: "he considered it was worthy of being ranked with the greatest masterpieces of the past."

Period 1829 - 1896.



PORTRAIT OF MRS. SIDDONS.

From the Painting in the NATIONAL GALLERY,

By THOMAS GAINSBOROUGH, R.A.

This portrait of the great actress was painted in her twenty-ninth year.

There is an especial charm of pathetic tenderness about Gainsborough's portraits. In this, which is considered by many to be his masterpiece, the drawing is very decisive, the colour superb. He seems to have lavished especial care on this work, and the nose especially he is said to have repeatedly altered, at last exclaiming, in comic wrath: "Damn your nose, madam, there's no end to it." The distinction in the rendering of the sitter, the fine design, and the exquisite colour make it one of the finest portraits of women ever painted.

At this time it was so much in fashion to have a portrait painted by Gainsborough, that after charging five pounds for a head, he was able to charge forty guineas for a half-length and one hundred for a whole-length. People little thought at the time what a capital family investment they were making.

Period—1727 1788.



“THE DEATH OF NELSON.”

From the Original Painting in the WALKER ART GALLERY, Liverpool,

By DANIEL MACLISE, R.A.

This is taken from the original picture painted as a preparation for the celebrated wall-painting in Westminster Palace.

Nelson, just wounded on the left side of the chest, lies supported in the arms of Captain Hardy, his trusted friend and servant, while Dr. Beattie, the surgeon, carefully seeks the position of the ball. Between the surgeon's face and Nelson's appears the handsome countenance of Lieutenant Ram, who was close by at the time. In front of Lord Nelson is his favourite boatswain, holding out one of the enemy's flags, as if in reply to the question, "How many flags have been taken, Hardy?" A conspicuous object to the right of the spectator is the captain of a gun, just pulling the lanyard of the flintlock then in use.

The small illustration is of the whole picture, the larger is the detail of the central group.

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“DIGNITY AND IMPUDENCE.”

From the Painting in the NATIONAL GALLERY, London,

By SIR EDWIN LANDSEER, R.A.

The picture was first exhibited at Manchester in 1839, under the title of “Dogs,” and was afterwards changed to that by which it is known all the world over. The noble bloodhound, of the Duke of Grafton’s breed, has taken under its roof, upon friendly terms, a snappish and impudent little Scotch terrier, and both look out of the canvas at the approaching visitor. The name of the big dog was “Grafton,” after the name of his family.



PORTRAIT OF THOMAS CARLYLE.

From the Painting in the GLASGOW GALLERY,

By J. M. WHISTLER.

A portrait of the great writer and historian, painted in 1877. Thomas Carlyle, who was born in 1795, was the son of a stonemason in the little village of Ecclefechan in Dumfriesshire. He began his education at a school at Annan, and afterwards became a student at Edinburgh University. He was the author, among other works, of "Sartor Resartus," "The French Revolution," "Oliver Cromwell's Letters and Speeches," and "The History of Frederick the Great."

The portrait is a fine example of the simplicity and breadth of Mr. Whistler's distinguished methods of painting, and illustrates well the best side of his art.



ECCE HOMO."

From the Painting in the NATIONAL GALLERY, London,

By GUIDO RENI.

"Behold and see if there be any such sorrow like
unto my sorrow."

The head of Christ crowned with thorns.

Although this painter at one time lived in great splendour and established a celebrated school, he died in debt, caused by his habit of gambling and a profuse and indiscriminate liberality. It is said that during the latter period of his career he sold his time by the hour to certain dealers, for whom he painted countless heads and figures which although executed with the facility of the master had little else to recommend them.

Period—1575 1612.



"THE DUCHESS OF DEVONSHIRE."

From the Picture

By THOMAS GAINSBOROUGH, R.A.

The famous stolen Gainsborough.

The picture was painted in 1783 and was bought on May 6, 1876, by Messrs. Agnew, at the Wynn-Ellis sale for 10,000 guineas, though the sum originally paid for it by Mr. Wynn-Ellis was £63. On the night of May 25th, 1876, while it was being exhibited by Messrs. Agnew, in Bond Street, it was cut out of its frame by a thief who is supposed to have concealed himself on the premises and to have handed it, rolled up, to a confederate who was waiting outside.

After many wanderings it was returned to Messrs. Agnew on Monday April 8th, 1901, and it is now the property of an American collector.



THE CATAPULT,"

From the Painting in the Collection of Sir JOSEPH PEASE, Bart.,
By SIR EDWARD POYNTER, P.R.A.

The subject of this composition is taken from Roman history. It represents a group of soldiers drawing back the bolt of a catapult which is to hurl a massive arrow at the walls of Carthage.

On a beam supporting the weapon is the inscription, "Delenda est Carthago"; the cumbrous bull-slinger is only partly seen, but the violent exertions of the men who are working the levers adequately suggest its tremendous power; the soldiers on the left are lying in wait, sheltering themselves as far as possible from the arrows of the enemy, and watching their opportunity for a shot in return.

The picture which, together with "A Visit to Æsculapius" in the Tate Gallery, can be reckoned amongst the President's finest works, was exhibited in 1868, the year before his election as an Associate of the Royal Academy.

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THE FIRST CLOUD,"

From the Painting in the TATE GALLERY, LONDON,

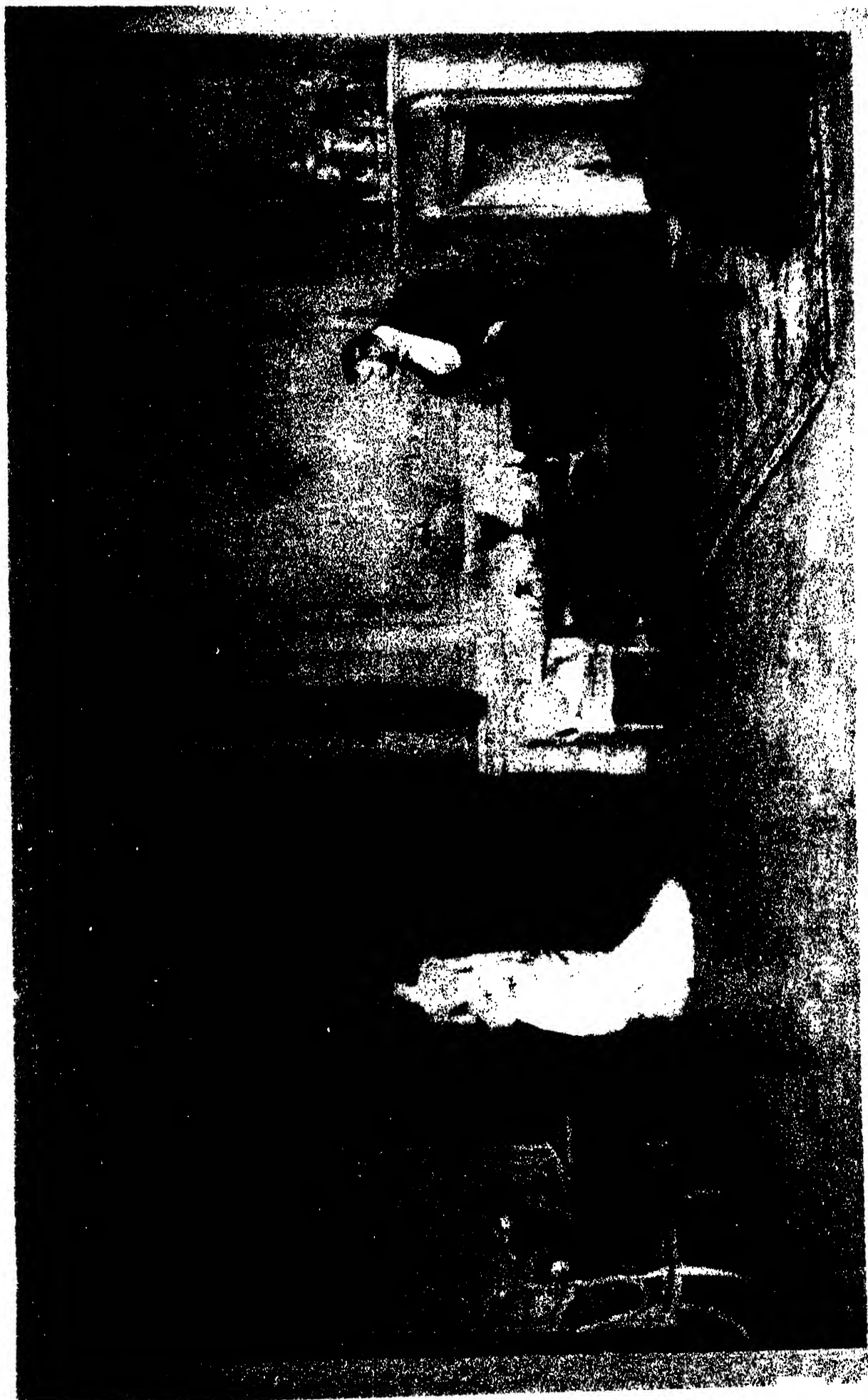
By W. Q. ORCHARDSON, R.A.

*"It is the little rift within the lute
That bye-and-bye may make the music mute."*

If the temperament of a painter be coarse or commonplace, the fact will be unerringly registered in his pictures; he may be a perfect draughtsman and colourist, but without the pre-eminent and cardinal value of "taste" his works cannot live; it is the combination of these rare qualities which has placed Mr. Orchardson in the very front rank as a painter of genre and figure compositions.

"The First Cloud," painted in 1887, has in full measure that delicacy of colour and refinement of drawing so characteristic of the artist. The scene is readily understood. A difference has evidently occurred between the handsome pair, the husband stands determined and unmoved while his wife walks haughtily away through the columned opening of her beautiful drawing room.

Reproduced by kind permission of Mr. ORCHARDSON.



FETES VÉNITIENNES,"

from the Painting in the NATIONAL GALLERY OF SCOTLAND,

By ANTOINE WATTEAU.

Watteau, the pensive painter of the gaiety of the 17th century, was famous for the beauty of his colouring and his poetic treatment of scenes of every-day life. He has been described as the painter not so much of the colour of things as the colour of the air - meaning that he observes, and allows for, the influence of open air atmospheric effect. He was the true poet-painter whose temperament unconsciously coloured all that he produced, and transformed the every-day scenes of his time into poetic visions of delightful colour.

The "Fêtes Vénitiennes" or "Champêtre" is one of the finest and best preserved examples of his work.

Period 1684-1721.



"THE INSIDE OF A STABLE,"

From the Painting in the NATIONAL GALLERY,

By GEORGE MORLAND.

Although this painter led a life of constant dissipation his works are amongst those great masterpieces which are handed down to posterity for their truthful rendering of nature, and are regarded as having founded a "school" which has influenced some of our greatest modern animal and landscape painters. In spite of Morland's depraved habits and his worthless companions he seems to have had a wonderful capacity for work for he painted an enormous number of canvases. It is said that he averaged 200 pictures a year for a considerable period, and that he would sometimes return home at 2 a.m., take a large canvas, paint a picture, and sell it next day. In spite of his wonderful talents he died penniless and hopelessly in debt.

"The Inside of a Stable" is looked upon as his masterpiece.

Period 1763-1804.



“THE PEACE OF MUNSTER,”

From the Painting in the NATIONAL GALLERY, LONDON,

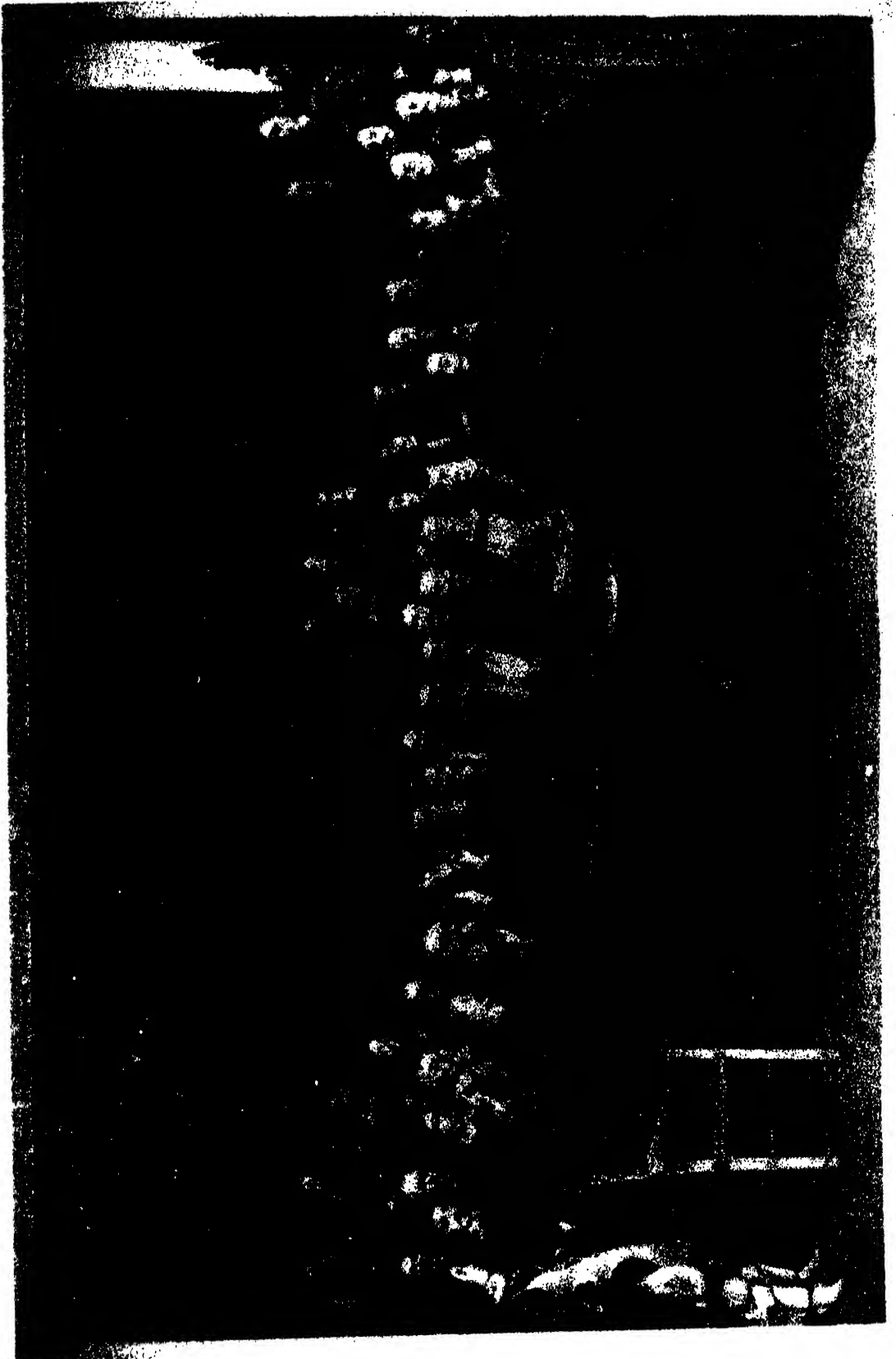
By GERARD TERBURG.

This picture, which is painted on copper, depicts the signing of the Treaty of Peace (1648) by the representatives of the Spanish and the Dutch people after a contest which had lasted 80 years; the six representatives of the United Dutch Provinces hold up their right hands as a form of oath whilst the two representatives of the King of Spain rest their hands on a copy of the Gospels; on the extreme left of the picture next to the officer with his arm resting on a chair stands the artist himself.

For many years the picture remained in the possession of the artist's family and passed thence into the possession of Prince Talleyrand, Duc de Berri, Prince Demidoff; in 1868 it was bought by the late Marquis of Hertford, at whose death it came into the possession of Sir Richard Wallace, who presented it to the Gallery in 1871.

The artist was the most refined of the Dutch painters, his work is always distinguished by close observation and correct expression. A note should be made of the drawing of the hands in this picture; every face too, is painted with exquisite delicacy and seems to be a true and characteristic likeness.

Period 1615 - 1631.



A PRIOR ATTACHMENT,"

From the Painting in the TATE GALLERY,

By MARCUS STONE, R.A.

"Il-y-en-a toujours un autre."

To all who maintain that the best pursuit to which an artist can devote his time is the search after beauty Marcus Stone's pictures will always be welcome. They are dainty in sentiment, colour, and drawing, and readily appeal to the human emotions in which all classes are interested.

A "Prior Attachment," in which a disconsolate suitor is baffled by the maiden's preference for the attentions of another, was painted in 1882, and is one of the finest examples of Mr. Marcus Stone's art; it was bought for the nation by the President and Council of the Royal Academy under the terms of the Chantrey bequest.



COUNTESS GOWER AND HER DAUGHTER.

From an Engraving of the Original Picture in the possession of
THE DUKE OF SUTHERLAND,

By SIR THOMAS LAWRENCE, P.R.A.

Sir Thomas Lawrence was the fashionable Court portrait painter at the time of George IV.

The portrait is of Countess Gower, afterwards Duchess of Sutherland, and her daughter Lady Elizabeth Sutherland Gower, afterwards Duchess of Argyll. The Duchess was for a time first Mistress of the Robes to Her late Majesty Queen Victoria, and was a great favourite of Her Majesty's.

The portrait is considered one of the artist's chef-d'œuvres. Sir Thomas Lawrence was made at the age of twenty-five Painter in Ordinary to His Majesty, and was elected in 1794 a full member of the Royal Academy at a younger age than any artist before his time or since.

Period—1769-1830.

"SPRING."

From the Painting in the ACADEMIA DELLE BELLE ARTI, Florence,
By BOTTICELLI.

An allegorical painting of the first season of the year.

Botticelli was a man of great inventive genius and endowed with an ardent and highly poetic temperament. He was a painter mainly of scriptural and allegorical subjects, of which "Spring" is by many held to be his masterpiece. His colouring, often enriched with gold, is brilliant and fanciful, and the minutest care is shown in all the details of his compositions; he painted flowers especially with marvellous delicacy.

Period—1447-1510.



MARRIAGE "A LA MODE," Scene I.

The Painting in the NATIONAL GALLERY,

By WILLIAM HOGARTH.

This is the first scene in that drama which Hogarth has portrayed in a series of six pictures-- representing the ill-effects of a marriage, in which the rank of one party and the wealth of the other are the only sources of mutual attraction.

A gouty old nobleman, the father of the bridegroom, points to his pedigree and appears engrossed by his own dignity, whilst a rich citizen, the father of the bride, is equally absorbed by the details of the marriage settlement. The principal actors are turned away from each other in absolute indifference, and the young bridegroom seems to prefer to contemplate his own reflection in the looking-glass to the conversation of his bride. She evidently takes a deep interest in the young councillor who plays a prominent part in the later scenes of the play. The two pointers chained together are emblems of the ceremony which has just been enacted.

Period—1697-1704.



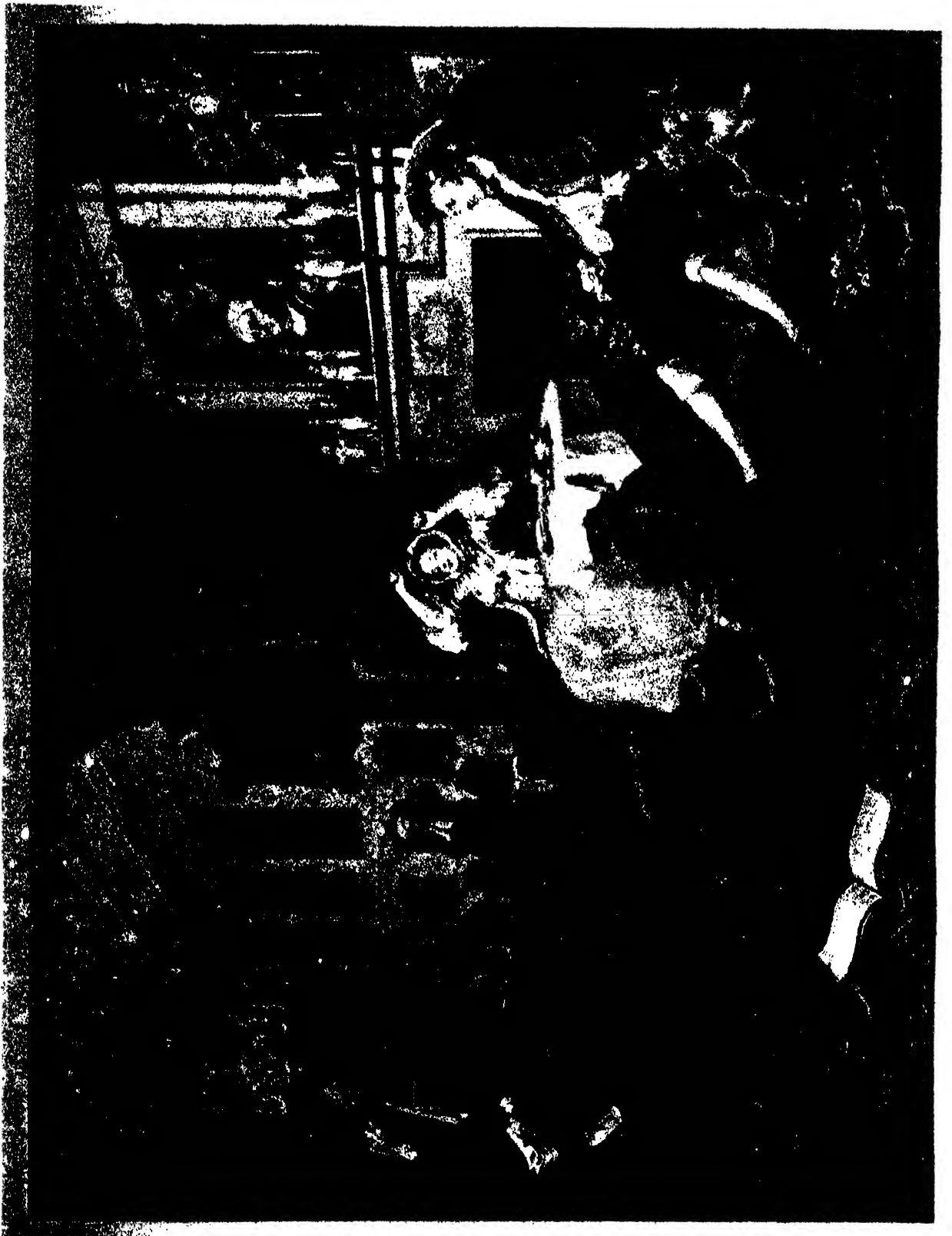
MARRIAGE "À LA MODE." Scene II.

From the Painting in the NATIONAL GALLERY,

By WILLIAM HOGARTH.

A scene in the breakfast-parlour shortly after marriage, the candles are still burning though it is now noon, and the room is in a state of hopeless disorder. The young peer has just returned after a night's debauch, and finds his wife, who has also been up all night, seated at breakfast. The old steward, with a parcel of bills and a solitary receipt in his hands, is leaving the apartment in despair. Various articles are strewed about the room, and a little dog is sniffing at a lady's cap in the pocket of the young libertine.

The play ends with the death of the Countess in scene vi. She takes poison after the death of her paramour, who is hanged for the murder of her husband in a duel caused by her profligacy. The pictures, which were completed in 1744, were sold for £126, and in 1797 fetched £1,381. They were purchased for the Nation in 1824.



SAMSON."

From the Painting in the WALKER ART GALLERY, Liverpool.

By SOLOMON J. SOLOMON, A.R.A.

The story of Samson, the great enemy of the Philistines and a man of vast strength, is so well known that the picture is readily understood.

The moment chosen by the artist is when Samson is betrayed into the hands of the Philistines by Delilah, who has cut off his hair in his sleep and so has deprived him of his great strength.

This picture, by its fine drawing and its able expression of vigorous action, takes a high rank among the best compositions that any modern artists have produced.



SACRED AND PROFANE LOVE.

From the Painting in the BORGHESE PALACE, Rome.

By TITIAN

The Italian Government has a law which forbids the removal of ancient works of art from the country, and this law prevented Prince Borghese accepting an offer of £200,000 for this celebrated masterpiece of the great Italian painter. Had the Government allowed him to sell this canvas the Prince was willing to give the rest of his collection, valued at £144,000, to the Italian Nation.

The picture was painted about the year 1503.

Period—1477-1576.



“ THE SYMBOL,”

From the Painting in the Collection of T. DIXON GALPIN, ESQ.,

By FRANK DICKSEE, R.A.

“Is it nothing to you all ye that pass by.”

Mr. Dicksee's first success was made at the age of twenty-four when he exhibited his picture, “Harmony,” which was bought by the Trustees of the Chantrey Fund and is now in the Tate Gallery. He was elected an Associate of the Royal Academy at twenty-eight and an R.A. at thirty-eight. “The Symbol” is a typical example of his work and has a pretty turn of sentiment which is readily understood and appreciated by that portion of the public which likes a pictorial story pleasantly told. Perhaps his most notable quality is his command over difficulties of draughtsmanship.

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THE LAST MUSTER,"

From the Painting in the possession of

SIR W. CUTHBERT QUILTER, BART., M.P.,

By HUBERT VON HERKOMER, R.A.

It was at the time of the young artist's early struggles that the sketch for this celebrated picture was first made and published in the *Graphic* under the title of "Chelsea Pensioners in Church," and in 1875, when the artist was 25 years old, the finished picture caused such a sensation at the Exhibition of the Royal Academy that the painter may be said to have sprung with one bound into great and lasting fame. The whole composition and painting of this work was so masterly that when it was brought before the Hanging Committee it was received with loud applause. It was afterwards exhibited in France, where it met with a similar reception and was awarded the Medal of Honour.

Explanation of the picture is unnecessary, the dying old pensioner, his old comrade who looks anxiously into his face, the big man in front, all are portraits, and amongst them in the background is a portrait of the painter himself, and amongst the pensioners also a portrait of the painter's father.



“ LADY HAMILTON AS A SPINSTER,”

From the Painting in the possession of LORD IVEAGH,

By GEORGE ROMNEY.

Emma, Lady Hamilton, is here represented as the fascinating Spinstress. She was born in 1763, and after spending her girlhood at Hawarden accepted in 1782 the protection of the Hon. Chas. Greville, and later that of Sir William Hamilton, to whom she was married in 1791. Then, as the wife of the British Ambassador, she became an intimate friend of Maria Caroline, the Queen of Ferdinand I., and for her “eminent services” to the British Fleet during 1796—98 in furnishing information she was extolled by Lord Nelson. The Hero of Trafalgar met her in 1793, and their acquaintance led to more than Platonic friendship. That Nelson was deeply attached to her is undoubted; in a letter addressed to her he writes “My own dear Wife, in my eyes and the face of Heaven.” By her husband’s death and Lord Nelson’s she became possessor of £2,000 a year, yet in 1808 she was owing £18,000, and she died at Calais in 1815 in extreme poverty. Her grave is obliterated, yet her beauty lives still in the paintings by which Romney has immortalised her.



MERCURY INSTRUCTING CUPID IN THE PRESENCE OF VENUS,"

From the Painting in the NATIONAL GALLERY,

By CORREGGIO.

This picture, which is considered one of Correggio's masterpieces, has had many travels; it was formerly in the possession of Charles I., who bought it from the Duke of Mantua, thence it went to Madrid and fell into the hands of Murat during the occupation of that town by the French in 1808. Its next possessor was the Marquis of Londonderry, who obtained it of the ex-Queen of Naples, and in 1834 it was purchased for the National Gallery, London. Mercury, wearing his winged cap and sandals, is seated on a bank endeavouring to teach Cupid his letters, of which, according to a Greek myth, he was the inventor, whilst Venus stands by, holding Cupid's bow.

Period 1494—1534.

“ THE AVENUE,” Middelharnis, Holland,

From the Painting in the NATIONAL GALLERY,

By HOBBEEMA.

The landscapes of Hobbema are perhaps more generally valued now than the work of any other landscape painter. He died in great poverty ; and it was more than a century after his death that his works were appreciated in his native country. In the centre of the picture a long avenue of straight lopped trees leads up to the village in which Hobbema is supposed to have been born ; the church tower is a conspicuous object in the distance.

The picture is one of the finest examples of his work.

Period 1638—1709.



“ LOVE AND DEATH,”

From the Painting in the TATE GALLERY,

By G. F. WATTS, R.A.

“I paint ideas not objects,” Mr. Watts once said to a friend. “My intention has not been so much to paint pictures that will please the eye, as to suggest great thoughts that will appeal to the imagination and the heart, and kindle all that is best and noblest in humanity.” “I teach great truths, but I do not dogmatise. On the contrary, I purposely avoid all reference to Creeds, and appeal to men of all ages and every faith, I lead them to the Church door, and then they can go in and see God in their own way.” These words sum up the whole principle of his art.

“Love and Death,” the most perfect of all Mr. Watts’s creations, was suggested while painting the portrait of a young nobleman, blessed with many of this world’s riches, but slowly dying of consumption. The artist saw how little the fondest efforts could arrest the approach of death, and a deep sense of Love’s struggle with that grim messenger, sank deep into his mind.

The mighty figure of Death advances with outstretched arm to the house of Life, unheeding the frail figure of Love which tries to bar the way.

By permission of MR. HOLLYER.



"HIS OWN PORTRAIT,"

From the Painting in the NATIONAL GALLERY, London,

By REMBRANDT.

Rembrandt must be reckoned among the half-dozen greatest masters whom the world has ever seen, and his influence may be said to be a supreme one in art.

This great master of the Dutch school, whose own portrait at the age of 32 is illustrated, gave to his portraits an extraordinary vitality; his drawing is faultless and his colour superb, and the general breadth and handling of his work are unsurpassable.

Period—1606-1669.



"THE HUGUENOT."

From an Engraving of the Original Picture,

By SIR JOHN MILLAIS, Bart., P.R.A.

"The Huguenot" is one of the most famous and popular pictures that Millais painted. The expression of the beautiful girl who tries to save her lover from danger, and the firm but gentle manner of the Huguenot, are very sympathetically realised, and the sentiment of the whole work is admirable.

The picture was first exhibited in 1852 when the artist was only twenty-three years of age, and at the time was somewhat severely criticised; it was painted for a dealer for £150, after which a further £50 was added, because of its success as an engraving.



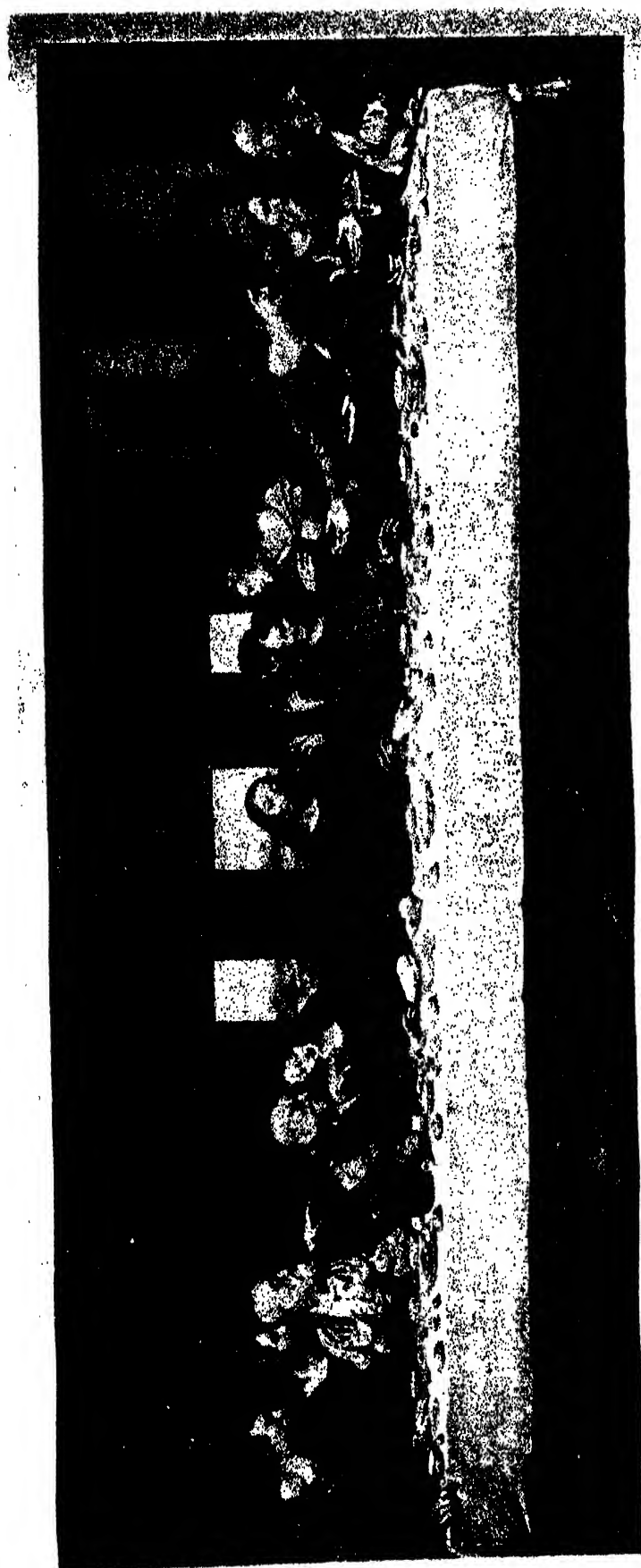
THE "LAST SUPPER."

From a copy of the Original Painting in the BREDA GALLERY, at Milan,
By LEONARDO DA VINCI.

"One of you shall betray me."

This famous picture, commissioned by the Monks of Santa Maria delle Grazie to be painted on a wall of the refectory of the convent, was completed in 1498 after many years work. A famous writer has left a vivid account of Leonardo at work upon this great subject ; of the hushed voices of the monks and their visitors as they watched the busy figure painting from early dawn, wholly absorbed in his pursuit, and forgetting even to eat. The moment chosen for illustration in the picture is that when Christ has just pronounced the words "One of you shall betray me."

Owing to the dampness of the wall and to the method of painting upon plaster that had been adopted, the painting began early to show signs of decay, and is now but a fragment of the great painter's original work. It has been repeatedly touched up and repainted, but the splendid dignity of the composition still remains.



"THE VILLAGE FESTIVAL."

From the Painting in the NATIONAL GALLERY, London,

By SIR DAVID WILKIE, R.A.

This picture, which was purchased by Parliament for the Nation in 1824, is a typical example of Sir David Wilkie's art.

A group of villagers are carousing in the yard of a country inn. In the centre of the picture the wife and daughter of a half-intoxicated man endeavour to draw him away from his bolsterous companions; to the right an elderly woman appears shocked at the sight of her drunken son, who lies on the ground before her.

Beautiful mellow colour and fine drawing and composition are the principal characteristics of Sir David Wilkie's paintings.

Period—1785-1841.



"COURT OF A DUTCH HOUSE."

From the Painting in the NATIONAL GALLERY, London,

By PIETER DE HOOGH.

Though the paintings of this celebrated Dutch painter are somewhat prosaic, their accuracy of observation makes them interesting as records of contemporary life. No detail is out of place, and the minuteness of finish causes no loss of breadth. His figures tell what story there is in the subject with excellent effect, and are always placed exactly where they will aid the general composition.

Here the master of the house is evidently expected home, his wife stands at the door whilst the maid brings the little girl to greet her father.

Period—1630-1677.



"THE LAUGHING CAVALIER."

From the Painting in the WALLACE COLLECTION, Hertford House,
By FRANS HALS.

Frans Hals painted with astonishing dexterity and power. He surpassed even Rembrandt in his freedom of touch, though he was not his equal in acuteness of observation and largeness of scope. The "Laughing Cavalier" is a typical example of his work—full of vivacity and brilliant vitality, and marvellously skilful as a record of a momentary expression. It is one of the gems of the collection at Hertford House.

Period—1580-1666.



“ CARNATION, LILY, LILY, ROSE,”

From the Painting in the TATE GALLERY, LONDON.

By JOHN S. SARGENT, R.A.

The charm of this work arises chiefly from its admirable decorative quality. The subject is slight enough—two children in white frocks lighting some Chinese lanterns which hang in a tangle of large lilies, pink and red roses, and crimson and sulphur carnations—but the skill with which the details are arranged makes the whole composition delightfully persuasive.

The picture is painted with remarkable simplicity and strength. It was exhibited at Burlington House in 1887, and was bought by the Council of the Royal Academy under the terms of the Chantrey bequest.

“LA SOURCE,”

From the Painting in the LOUVRE MUSEUM, PARIS.

By JEAN DOMINIQUE INGRES.

The eminent critic, Charles Blanc, wrote about this pretty piece of symbolism “I consider this figure the finest that has ever been painted in the French School.” The picture is notable for its exquisite drawing and modelling, and is full of delicate refinement. The girl stands beneath the overhanging branch of a maple tree and holds on her shoulder a vase from which the source of life flows into the pool beneath.

L

“AFTER CULLODEN, REBEL HUNTING,”

From the Painting in the FINE GALLERY, LONDON.

By J. SEYMOUR LUCAS, R.A.

An incident in the Jacobite movement of 1745--6, which ended in the crushing defeat at Culloden on the 16th April, 1746.

Three brawny blacksmiths are preparing a new shoe for the horse of a fugitive Jacobite and are interrupted by the entrance of a Captain and detachment of the First Regiment of Foot Guards.

The picture was purchased in 1884 by the President and Council of the Royal Academy, under the terms of the Chantrey bequest.

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“ CLAUDE'S MILL,”

From the Printing in the NATIONAL GALLERY, LONDON.

By CLAUDE LORRAINE.

Although this picture is known as “Claude's Mill,” it really represents the marriage of Isaac and Rebecca, and it bears the inscription “Mariage D'Isac Avec Rebeca.” The arrangement of the details of the landscape, the picturesque water-mill, the tall trees, and the bridge in the foreground, is most able, and the effect of light and atmosphere is altogether masterly. On the right of the canvas is a group of figures celebrating the marriage festival. Claude's chief characteristic was his excellence in aerial perspective and in his management of light.

Period, 1600—1682.



“THE ADORATION OF THE KINGS,”

From the Picture in the UFFIZI GALLERY, FLORENCE.

By ALBRECHT DÜRER.

The work of this most celebrated of German artists is marvellously minute in detail and is finished with extraordinary care. As a thinker and executant Dürer ranks among the greatest masters—his paintings are distinguished by effective composition and forcible colouring and by searching grasp of character and expression.

Dürer may also be regarded as the inventor of etching and is as well known for his engravings as for his paintings, many of which were begun in tempera and finished in oils.

The Holy Virgin is sitting by a cottage holding the Divine Child on her lap, the three Kings are before her in adoration, whilst long trains of servants are seen in the distance.

Period 1471—1528.



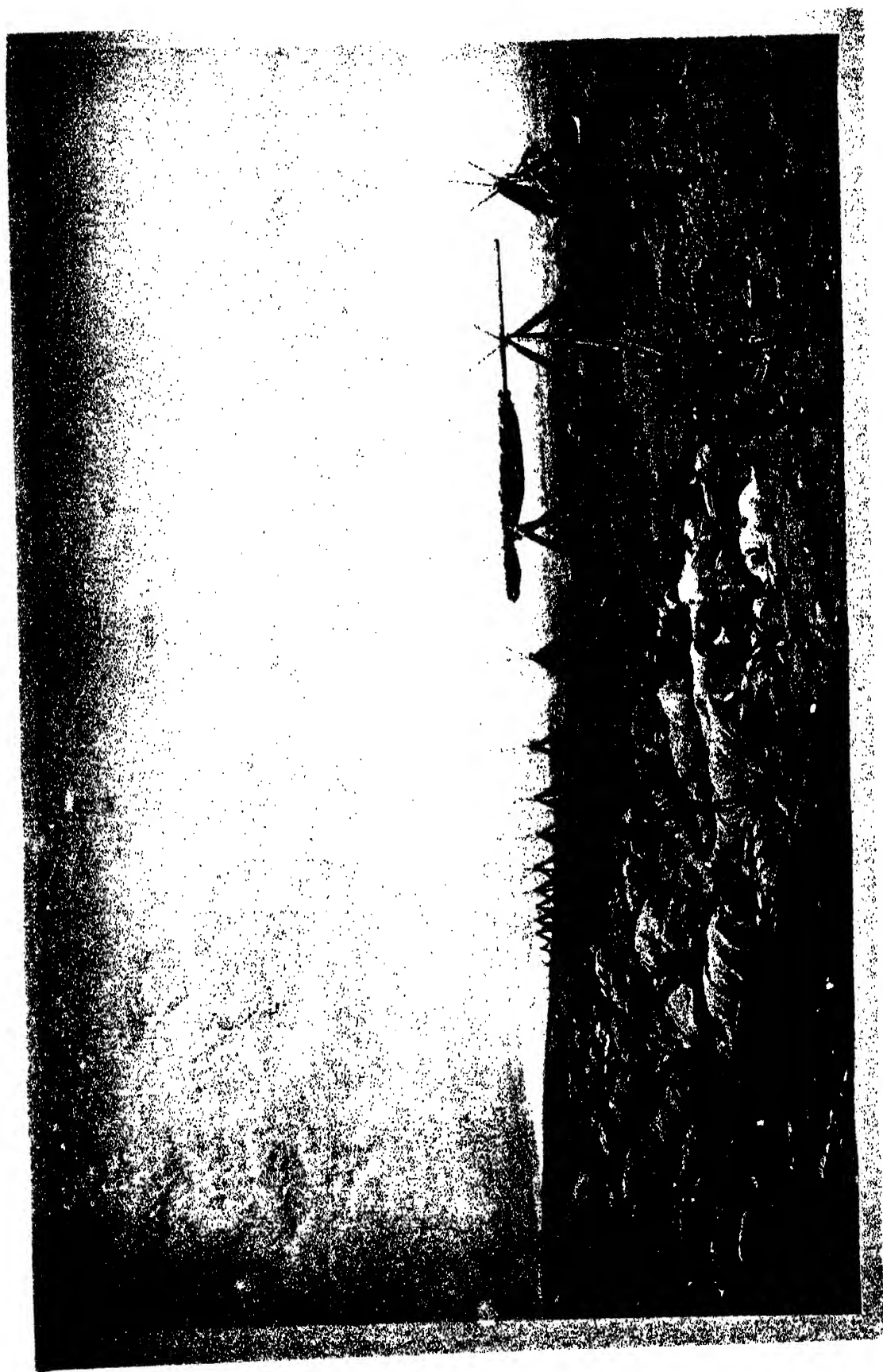
THE DREAM.

From the Painting in the LUXEMBOURG GALLERY, Paris.

By EDOUARD DETAILLE.

This picture, which was exhibited at the Salon of 1888, represents an army resting on the night before an expected battle. Visions of the glorious and victorious campaigns of Napoleon appear in the sky and inspire the sleeping soldiers for the hard campaign before them. The fine detail and the atmosphere of the plain are rendered with great ability and with the characteristic knowledge of a painter who has had his experiences through the hard campaign of 1870-71.

Edouard Detaille, who was a pupil of Meissonier, was born in 1848.



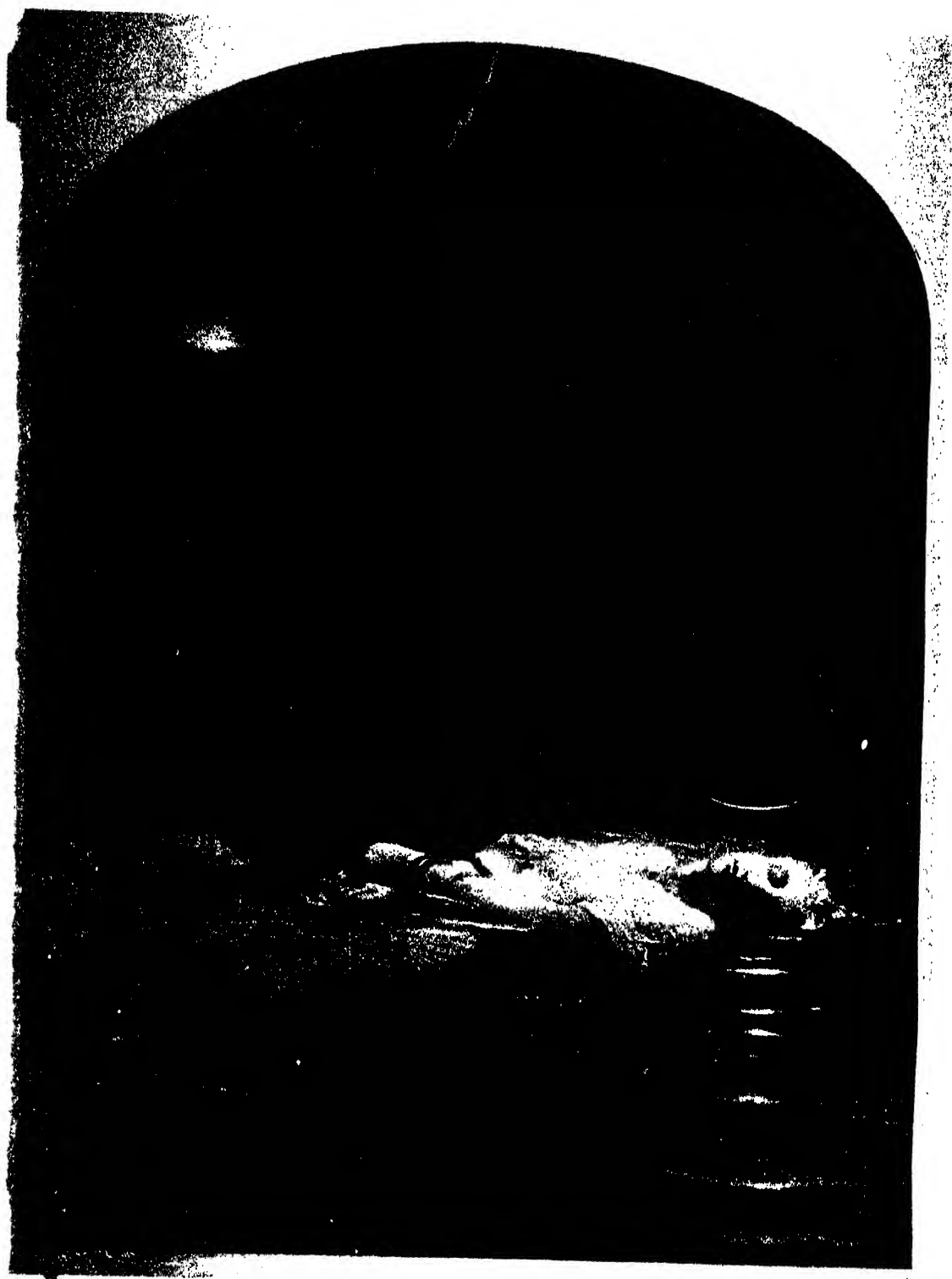
THE CHRISTIAN MARTYR.

From the Painting

By PAUL DELAROCHE.

The painting of the beautiful girl, who has suffered death rather than prove false to her creed, ranks among the best works of this great French painter—he was famous for his endeavour to unite the picturesqueness of the romantic with the dignity of the classic school of art, and although he has been accused of want of fire, imagination, and depth, his work is always noted for picturesqueness of conception, precision of handling, and accuracy of drawing. He was made a member of the Institute in 1832, and Professor of Painting in the Ecole des Beaux Arts in 1833.

Period—1797-1856.



THE MIRACLE OF ST. MARK.

From the Painting in the ACCADEMIA, Venice,

By TINTORETTO.

The story illustrated, according to the legend, is that a Venetian who fell into the hands of the Turks in one of the Holy Wars, was protected by the miraculous intervention of the Patron Saint of Venice. Every effort was made to kill the prisoner, but St. Mark descended from Heaven and baffled the executioners, blunting their swords, breaking their hammers, and turning aside their spears.

A competition was held in Venice for a picture depicting the incident, and Tintoretto, after a month's work, submitted this great picture, which successfully carried off the prize.

That such a work containing so many figures and of such a size as to occupy the whole width of a large room could have been painted in a month, is a wonderful illustration of the genius of this great Italian painter.

Period—1518-1594.



“ THE CREATION OF ADAM.”

A portion of the Fresco in the SISTINE CHAPEL, Rome,

By MICHAEL ANGELO.

This famous fresco, embodying the History of the Creation, which decorates the ceiling of the Sistine Chapel, was completed in 1512 after four and a half years of incessant work. Michael Angelo, sculptor, painter, and poet, was the last and most famous of the great artists of Florence. His powers of mind and hand were extraordinary, and early secured him the regard and favour of his patrons, in spite of a temper which at best seems to have been a half-smothered volcano. Although he is perhaps better known for his sculpture, and though he averred that painting was not his business, yet destiny has decided that this fresco, only part of which is here illustrated, should rank among the chief things on which his fame is founded.

Period—1475-1564.

AN "AL FRESCO TOILET."

From the Painting

By LUKE FILDES, R.A.

With the exception of "The Doctor," which cannot be reproduced here on account of copyright restrictions, there is no picture which represents Mr. Fildes so adequately as "An Al Fresco Toilet." It is a scene from Venetian life and belongs to a series which he painted after he had made himself famous by his treatment of grimly dramatic subjects like "The Casual Ward."

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“THE VALE OF CLWYD,”

From the Painting in the collection of T. J. BARRATT, Esq.,

By DAVID COX.

“The Vale of Clwyd,” painted in the beautiful country surrounding St. Asaph between Rhyl and Denbigh in North Wales, is considered by many people as one of the finest pastoral pictures in the world. Of it James Orrock writes, “‘The Vale of Clwyd’ is a convincing proof that English Art possesses a school which is unequalled for certain qualities: like Turner and other masters in water colours, David Cox carried the pure and brilliant character of this medium into his oil paintings.” It was painted in 1849, and was then sold for £95; in 1892 the present owner acquired the picture for the enormous sum of 4,500 guineas. David Cox worked first as a colour-grinder in the Birmingham Theatre, and was afterwards promoted to the post of scene painter; his style is distinguished by powerful handling, a bold and simple treatment of light and shade and fresh honest colouring.

Period 1783-1859.



“THE LADY OF SHALOTT,”

From the Painting in the TATE GALLERY, LONDON,

By J. W. WATERHOUSE, R.A.

“And down the river’s dim expanse,
Like some bold seer in a trance,
Seeing all his own mischance—
With a glassy countenance,
Did she look to Camelot.
And at the closing of the day
She loosed the chain, and down she lay:
The broad stream bore her far away,
The Lady of Shalott.”

These lines are taken from Tennyson’s poem, “The Lady of Shalott,” in which is told the story how the Lady was forbidden, at the cost of her life, to see the Knights of old pass her window on the road to Camelot.

The painter invests his subjects with fresh and scholarly interest. He treats historical and mythical subjects with originality and delicacy of sentiment; and he has an exquisite sense of colour.



“ PORTRAIT OF MADAME RECAMIER,”

From the Painting in the LOUVRE MUSEUM, PARIS,

By JACQUES LOUIS DAVID.

Nothing could be more simple and dignified in painting and composition than this reclining figure of Madame Recamier. The plain white dress absolutely without ornament is sufficiently relieved by the colour of the couch, and the emptiness of the background tends to concentrate the interest of the observer on the face and figure of the sitter.

It was painted in 1800, and was bought in 1826 for 6,180 francs. David was made a member of the Institute and “first painter” to the Emperor Napoleon; he attained considerable reputation by his historical subjects and portraits.

Period 1748-1825.



"THE SYNDICS OF THE CLOTH HALL,"

From the Painting in the AMSTERDAM NATIONAL MUSEUM,

By REMBRANDT.

The painting of these advocates in a Court of Justice is one of the finest specimens of this great artist's genius. He was a close student of nature, but did not copy with slavish fidelity the things he saw about him. He had an equal power of rendering detail and expressing mass in the broadest possible way, both in painting and etching, and his technical ability in both arts has seldom been rivalled and never been surpassed. This picture was painted in 1661 and was in 1836 valued at £2,000; it would be difficult to estimate its present day value.



“PORTRAIT OF POPE INNOCENT X.”

From the Painting in the DORIA PALACE at ROME,

By VELASQUEZ.

It is not an exaggeration to say that this is one of the finest portraits that has ever been painted. It shows admirably the painter's extraordinary mastery of expression, his penetration into character, and his power to realise the actual personality of his sitter. Of it, Sir Joshua Reynolds said “it was the finest picture in Rome.”

Mr. Ruskin said, “Everything that Velasquez does may be taken as absolutely right by the student.” As a student he set himself to copy the commonest things about him, earthenware jars, birds, fish, fruit and flowers, to paint well and thoroughly what he saw, to model with his brush, and to understand the smallest subtleties of light and shade.

This portrait shows how perfectly he learned every detail of his craft.

Period 1599-1660.



“KING COPHETUA AND THE BEGGAR MAID,”

From the Painting in the TATE GALLERY, LONDON,

By SIR EDWARD BURNE JONES.

This picture, which was painted in 1884, was given the place of honour at the Paris International Exhibition of 1889, where it excited universal admiration, and called forth the appreciative criticism of the best French experts. The sentiment of the mediæval legend of the king and the beggar maid whom he raised to share his throne is suggested agreeably in the painting; and in the arrangement of the gorgeous colour scheme, and the management of the many decorative details which complete the composition, there is a convincing revelation of the artist's sensitiveness and imaginative feeling. The canvas was presented to the nation, after Sir Edward's death, by a number of his admirers.



“THE DEFENCE OF RORKE’S DRIFT.”

From the Painting in the possession of HIS MAJESTY THE KING,

By LADY BUTLER

Rorke’s Drift will ever be memorable on account of its heroic defence by Lieutenants Chard and Bromhead and a force of eighty men against an army of about 4,000 Zulus.

Flushed with their success at the battle of Isandula the Zulus, on the night of January 22nd, 1879, attacked this small force which had been left to guard the commissariat stores and hospital. The only available protection was a barricade of rice-bags and biscuit boxes; the men, however, managed to hold out against overwhelming odds until morning, when Lord Chelmsford’s force was seen approaching and Rorke’s Drift was saved.

This picture, as a piece of fine, strong handling, ranks amongst the best of Lady Butler’s works. It was commissioned by Her late Majesty the Queen, and now is in the collection at St. James’s Palace.

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and LADY BUTLER who retains the copyright.



“BONNIE PRINCE CHARLIE.”

From the Painting

By JOHN PETTIE, R.A.

Powerfully realized dramatic and historical incidents are chosen as the subjects of most of John Pettie's pictures, they are bold and dexterous in handling, and show evident enjoyment of picturesque costume and rich and delicate combinations of colour.

This picture represents the exiled young prince with his two faithful attendants; it is a characteristic example of the artist's work.



PORTRAIT OF PRINCE BISMARCK.

From the Painting

By PROFESSOR LENBACH

Bismarck, "the man of blood and iron," or as many called him, "The Iron Chancellor," was born in 1815. He was the spokesman of Germany in the war of 1870-71, and as a statesman was the foremost amongst his country-men; he was imperious yet prudent, jealous, vindictive and even unscrupulous. In private life, however, he could be genial and entertaining.

In 1890 he was forced to resign, his relations with the Emperor having become strained, and in spite of a reconciliation in 1894, he continued, until his death, to be a caustic and inconvenient critic of the Emperor's policy.

This painting is by the greatest of German portrait painters.



PORTRAITS OF JEAN ARNOLFINI & HIS WIFE.

From the Painting in the NATIONAL GALLERY, London,

By JEAN VAN EYCK.

This remarkable picture, by the painter who is said, incorrectly, to have invented oil-painting, is dated 1434, and bears the inscription "Johannes de Eyck fuit hic" (Jean of Eyck was here) immediately above the mirror in the background. This mirror is not the least remarkable part of this exquisitely painted picture. In the frame are ten minute circular discs, in each of which are painted incidents relating to the Passion of Christ, and in the mirror itself may be seen the reflection of the merchant who is in the act of swearing fidelity to his wife—a custom prevalent at the time.

The picture was discovered in 1815 by Major-Gen. Hay in apartments to which he was taken to recover from wounds received at Waterloo; it was purchased from him by the British Government in 1842.

It is said that the late Sir John Millais used to wander into the National Gallery with the sole object of studying this picture, which he considered one of the gems of the whole collection.

Period—1390 1440.



THE VIRGIN & CHILD, WITH SAINTS.

From the Painting in the possession of G. F. DOONEY, Esq., A.R.A.

By HANS MEMLING.

As a religious painter Hans Memling had a certain tendency towards idealism which elevated and softened all he touched. He affected a brightness of manner and avoided undue realism in his treatment of painful subjects.

The figures in this work are the same as in the celebrated altar-piece in the Hospital of St. John at Bruges, it represents the Virgin seated on a throne, with the infant Christ on her lap, from whom St. Catherine receives the ring of her mystic marriage. Reading a book on the right sits St. Barbara. The donor kneels by the side of two angels in the background.

Period—14 ? 1495.



**“BLIND MILTON DICTATING PARADISE
LOST TO HIS DAUGHTERS.”**

From the Painting in the LENNOX GALLERY, New York,

By M. MUNKACSY.

John Milton, the greatest of English poets, was born in 1608, and *Paradise Lost* was probably completed about 1663; the great poet is said to have received only £5 for the copyright. The picture represents Milton dictating the poem to his daughters, one of whom writes in a book as he dictates.

Michael de Munkacsy was born at Munkacs, in Hungary, in 1846, and died in 1900. He was apprenticed for six years to a carpenter, but afterwards studied under a portrait painter, and as a painter of genre he has established a great reputation. The picture here reproduced obtained a Medal of Honour at Paris.



“ROSES, LOVE’S DELIGHT,”

From the painting in the possession of His Majesty the Czar of Russia,

By SIR LAURENCE ALMA-TADEMA, R.A.

“Art is imagination, and those who love art, love it because in looking at a picture it awakens their imagination and sets them thinking, and that is also why art brightens the mind;” in these words the painter himself gives a clue to his artistic purpose.

He is a pleasant colourist and a very skillful manipulator; and by his imitative dexterity he has made himself immensely popular in this country.

The picture was painted in 1897 and sent to the Exhibition of English Art at St. Petersburg, where it was greatly admired and was bought by the Czar of all the Russians.

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“PORTRAIT OF A LAWYER,”

From the painting in the NATIONAL GALLERY, LONDON.

By MORONI.

It is said that Titian repeatedly refused commissions from the people of Bergamo, where Moroni was born, and told them to go to their fellow countryman whom he declared to be the best living portrait painter. Moroni had a superb sense of character and painted with dignity and decision. Artists still value his work highly on account of its technical merit and beauty of colour.

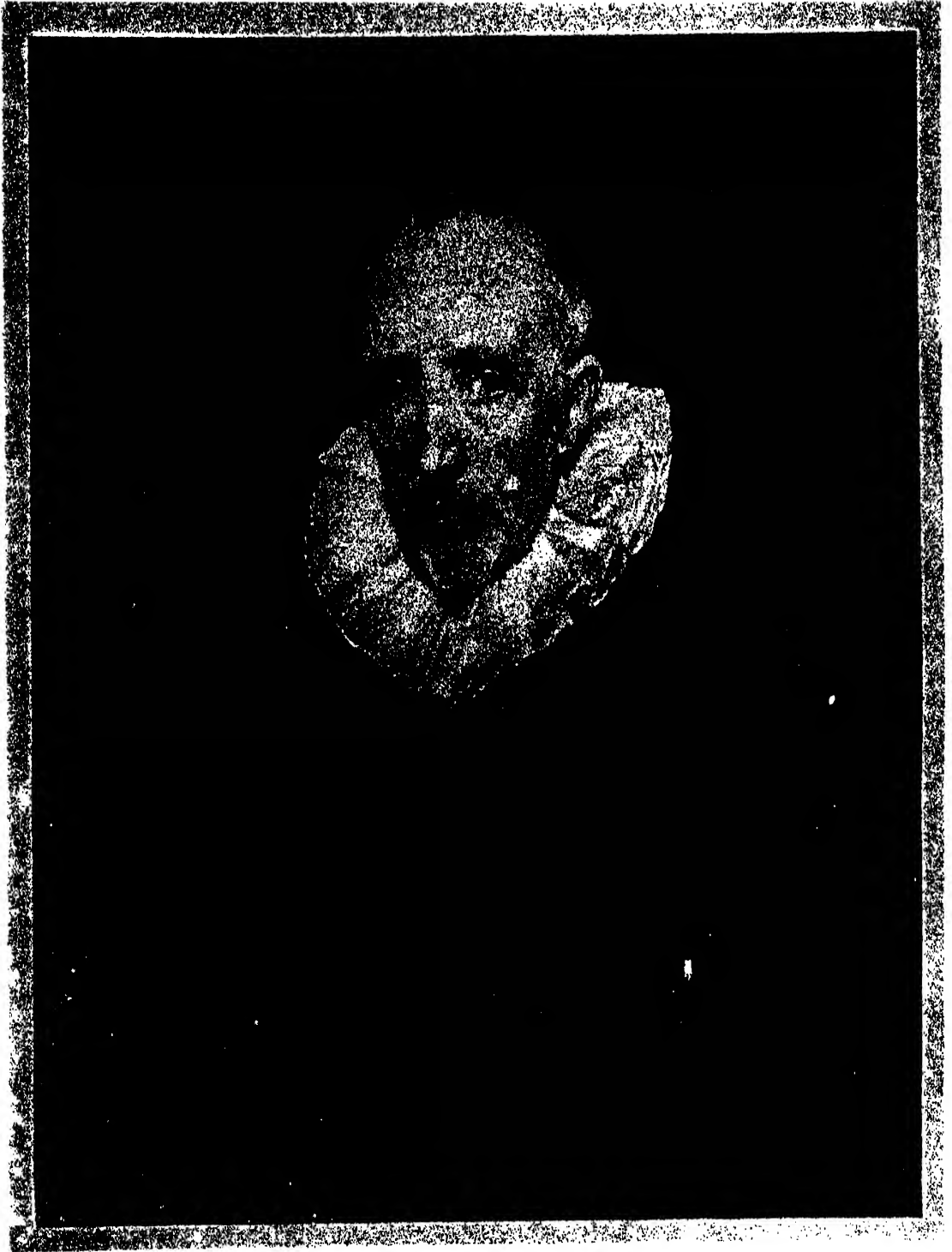


“PORTRAIT OF GEVARTIUS,”

From the painting in the NATIONAL GALLERY, LONDON,

By ANTONY VANDYCK.

This famous portrait, known as “Gevartius,” is really a portrait of Vandyck’s friend Cornelius van der Geest; it is said that Vandyck himself considered it his masterpiece, and before he had made his great reputation carried it about with him from Court to Court as a specimen of his work in portraiture. In matters of execution it is by many people considered to be one of the finest portraits in the world, the painting of the eyes especially is pointed out to the student as a special study.



“THE SHEPHERDS OF ARCADIA,”

From the painting in the LOUVRE MUSEUM, PARIS,

By NICOLAS POUSSIN.

Concerning this picture a French critic wrote: “It may justly be said that for beauty and pathos of imagery and for fine poetic taste and moral feeling it has no rival in art.” The artist’s style, although unquestionably of French origin, gained greatly in beauty and variety by his subsequent study of the great Italian masters and of ancient sculpture. To such an extent was he influenced by the antique that he frequently introduced into his pictures adaptations of the most celebrated Greek and Roman Statues.



**"THE VIRGIN AND CHILD ENTHRONED;
ST. JOHN THE BAPTIST AND THE
MAGDALEN,"**

From the painting in the NATIONAL GALLERY, LONDON,

By ANDREA MANTEGNA.

*"Behold the Lamb of God, which taketh away the sins
of the World."*

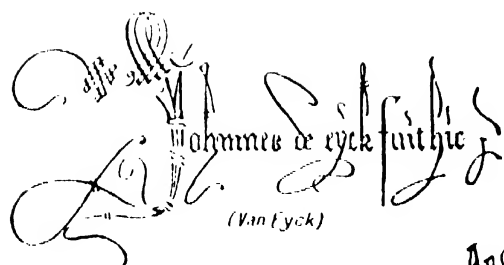
This picture is described and extolled by various Italian writers on art, and is generally considered a very fine example of this great Italian painter. His principal work, "The Triumph of Cæsar," is so deplorably defaced that a reproduction here is impossible. It can scarcely be said that the painter ever arrived at an ideal of female beauty, yet the homely plainness of his Madonnas never disguises the suggestion of the benign protectress or the devoted and boding mother. He was a lover of symbolism and allegory, his forms are nobly and correctly conceived, and he treated drapery with a sound understanding of its value as a means of accentuating the lines of the figure.

It is stated that the picture formed part of the collection of the Archbishop of Milan in 1632; it has since passed through many hands, and was finally bought for the National Gallery in 1855.

Period 1431-1506.



Signatures of Artists.


Johannes de eyck fuit hic
(Van Eyck)

OPVS. IOHANNIS
HEMLING
(Memling)

Botticelli

Andrea Mantegna
(Andrea Mantegna)

La Vinci

Vostro michelagnolo
(Michelangelo)

TICIAN
(Titian)

Raphael

Corregio.

HANS. HOLB
(Hans Holbein)

GIACOMO
TINTOR
ETTO

Albertus Dürer

David

Guido Reni

Peter Paul Rubens

H
(F. Hals)

Poussin

Ant. Van Dyck

CLAUDIO.
(Claude Lorrain)

DD Velasquez

Rembrandt

G. Terburg

Murillo

P. D. HOOCH

COROT

L. Watteau

W. HOGARTH

M. Jobbema

Joshua Reynolds

J. B. Greuze

Gainsborough

G. Romney

M^{me} Le Brun

G. Morland

Thos. Lawrence

J. M. W. Turner

John Constable R.A.

David Wilkie

Delaroche

INGRES R.^a

Signatures of Artists.

Landseer.

D. Mcclise

E. M. ...

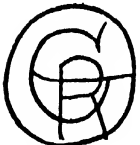
David Cox

Pettie

F Milé
(F Millet)

Fred Madge Brown

R. Bomben



(Rossetti)

John Ellis 24. 17 Still alive

Two Eighteen

Edward Thorne-Jones,



(Albert Moore)

FW

(F. W. Zeller)

W·BOVCVEREAV·

~~Kant's Bramble.~~

Eduard Detaille

Chas. Butler

Frank Dickau

Coke fibres

W. F. F. F.

Hickory. Underwood

W Holman Hunt.

W Q Orchardson

gracious

Aime Morot

Edward J. Pozutny

Milton S. Evers

John I. Sargent

Sigma Sigma

Martin Stone

Sphura radema

J. W. Waterhouse

G. F. Watts

The Schools to which the Painters belong.

English School.

Hogarth	1697-1764.	Lord Leighton	1830-1896.
Sir Joshua Reynolds	1723-1792.	Pettie	1839-1893.
Gainsborough	1727-1783.	Sir Edward Burne-Jones	1833-1898.
Romney	1734-1802.	Albert Moore	1841-1893.
George Morland	1763-1804.	Living Artists.	
Sir Thomas Lawrence	1769-1830.		
Turner	1775-1851.		
Constable	1776-1837.		
David Cox	1783-1859.		
Sir David Wilkie	1785-1841.		
Sir Edwin Landseer	1802-1873.		
Maclise	1811-1870.		
Walker	1840-1875.		
Madox Brown	1821-1873.		
Rossetti	1828-1882.		
Sir John Millais	1829-1896.	G. F. Watts.	Hubert von Herkomer.
		Helman Hunt.	Seymour Lucas.
		W. Q. Orchardson.	Frank Dicksee.
		Sir L. Alma Tadema.	J. S. Sargent.
		Sir Edward Poynter.	S. J. Solomon.
		Marcus Stone.	Frank Bramley.
		J. W. Waterhouse.	Whistler.
		Lady Butler.	W. P. Frith.
		Luke Fildes.	

French School.

Poussin	1594-1665.	Meissonier	1815-1891.
Claude de Lorraine	1600-1632.	Millet	1814-1875.
Greuze	1725-1805.	Rosa Bonheur	1822-1899.
Vigée le Brun	1755-1842.	Ingres	1780-1867.
Watteau	1684-1721.	Bouguereau	—
David	1748-1825.	Detaille	—
Corot	1796-1875.	Morot	—
Delaroche	1797-1856.		

Italian School.

Mantegna, Andrea	1431-1506.	Raphael	1483-1520.
Sandro Botticelli	1447-1510.	Correggio	1494-1534.
Leonardo da Vinci	1452-1519.	Tintoretto	1518-1594.
Michael Angelo	1475-1564.	Moroni	15 — 1578.
Titian	1477-1576.	Guido Reni	1575-1642.

Dutch School.

Frans Hals	1584-1666.	Hoogh, P. de	1630-1677.
Rembrandt	1606-1669.	Hobbema	1638-1709.
Terborch	1617-1681.		

German School.

Holbein	1497-1543.	Munkaczy	—
Durer	1471-1529.	Lenbach	—

Flemish School.

Jan Van Eyck	1390-1440.	Rubens	1577-1640.
Memling	14 — 1495.	Van Dyck, Sir Anthony	1599-1641.

Spanish School.

Velasquez	1599-1660.	Murillo	1618-1682.
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Private Contributors to the "100 Best Pictures."

(APPRECIATIVE LIST.)



HIS MAJESTY THE KING.

HER LATE MAJESTY QUEEN VICTORIA.

HIS MAJESTY THE CZAR OF RUSSIA.

His Grace the Duke of Westminster

His Grace the Duke of Devonshire.

Lord Battersea.

Sir W. Cuthbert Quilter, Bart.

Sir Bernhard Samuelson.

Thomas Dixon Galpin, Esq.

Lady Butler.

Thomas J. Barratt, Esq.

Mrs. A. Morrison.

Sir Joseph Pease, Bart., M.P.

Sir Edward Poynter, Bart., P.R.A.

W. Q. Orchardson, Esq., R.A.

Frank Bramley, Esq., A.R.A.

Solomon J. Solomon, Esq., A.R.A.

*“An Artist is only then truly praised by us when we
forget him in his work.”*

The Painters of the 100 Best Pictures.

SIR LAURENCE ALMA-TADEMA, R.A.

ALTHOUGH Sir Laurence Alma-Tadema comes of a Dutch family he was born on January 8th, 1836, at Dronryp, in Friesland—he has been for many years a British citizen, and is reckoned justly among the most prominent artists of this country. He studied art at Antwerp under the tuition of Baron Henry Leys; and it was also at Antwerp, in 1861, that he made his first appearance as an exhibitor. His English career began in 1865, when he showed two pictures at the French Gallery, but it was not until 1869 that any of his work was seen at the Royal Academy. His success was, however, immediate, and his popularity has gone on increasing to the present time. In their technical qualities his pictures are very remarkable. They are carried to the highest point of elaboration, and are memorable especially for the manner in which they represent varieties of texture. Their subjects are mostly taken from the domestic history of the Ancient Greeks and Romans, and as illustrations of the life of centuries long past they have earned the heartiest praise from antiquarians and archæologists. The high estimate which the public puts upon the artist's capacities is due partly to the wonderful finish of his work, and partly to the fact that he has a pretty turn of sentiment and can paint a classic love scene with a touch of tenderness that appeals pleasantly enough to the average man and woman of the present day. He is fond, too, of sumptuous detail and gaiety of colour, so that his paintings are always attractive by their richness of effect. Sir Laurence has received many honours at home and abroad in recognition of his artistic ability. He was elected an Associate of the Royal Academy in 1876, and an Academician in 1879.

ROSA BONHEUR.

WHENEVER anyone presumes to question the right of women artists, as a class, to claim equality with men in professional achievement, it is always the work of Rosa Bonheur that is quoted as evidencing the power of the weaker sex to overcome the greatest difficulties of pictorial practice. That she deserves to be ranked high among the artists of the nineteenth century is certainly incontrovertible. She was a woman of extraordinary ability, and she earned a splendid reputation by sheer strength of artistic personality and with little assistance from anything but her own enthusiastic application. She was the daughter of a drawing master, and was born at Bordeaux on October 22nd, 1822. Her father gave her what training she had in her younger days, but she began early in life to work out of doors and devoted herself from the first to animal painting. When she was not more than nineteen she exhibited a picture of "Goats and Sheep" at the Salon, and at the age of twenty-six she gained a first-class medal which put her *hors concours*, and gave her an assured position among French artists. "The Horse Fair," painted in 1853, spread her reputation all over the world, and, though many of her later pictures fell but little short of it in power, it must be reckoned her masterpiece. She received £3,000 for it from M. Gambart, the art dealer, but it was eventually sold to an American collector for £12,000. "Haymaking in Switzerland," which she painted two years later, was bought by the French Government, and is now in the Luxembourg. In 1860 she went to live in a chateau near Fontainebleau, where she remained for the rest of her life; and in the picturesque surroundings of her home she found material for most of the pictures that she produced during the many years through which she continued to labour. She died on May 26th, 1899.

SANDRO BOTTICELLI.

AMONG the artists of the fifteenth century Florentine School, Sandro Botticelli holds a place of supreme importance. He was born at Florence in 1437, and became a pupil and follower of Filippo Lippi, whose style, both in methods of design and in manner of colouring, he adopted. At the same time he was markedly individual in many details of technical treatment, and his pictures are comparatively easy to distinguish from those of his contemporaries. He was inclined, as a rule, to make his compositions unusually complicated, and to introduce into them a very large number of figures. These he arranged with admirable judgment, and with a delightful feeling for grace of line, which even the severe formality of style characteristic of the period could not entirely disguise. Indeed, of all the older Italian masters, he may be reckoned the most graceful and the most free from those angularities of composition which were the mark of the Primitive school. His colour was delicate and daintily harmonised, and possessed an exceptional brilliancy which has not been destroyed by lapse of time. A large number of Holy Families are assigned to him, and in these his preference for a particular and very beautiful facial type is always apparent. His Madonnas are grave, and at times melancholy in expression, with delicate features, and generally with fair hair; and his angels have often an exquisite charm. He painted both at Florence and Rome; and some of his most important works were executed for the Medici family, and for the chapel of Sixtus IV. He died in 1515.

ADOLPHE WILLIAM BOUGUEREAU.

THE modern French School reckons M. Bouguereau among its chief lights. He holds in France a position akin to that which Lord Leighton occupied in this country, and is ranked as the high-priest of the Academic cult. The keynote of his art is elegance, and its chief characteristic is a kind of fastidious rejection of everything that would clash in any way with a lofty ideal of physical beauty. His pictures are open to the criticism that they verge on artificiality; but if they lack realism in the ordinary sense, they certainly do not want anything in the way of learned accomplishment and devoted elaboration. The artist, indeed, aims at an ideal, and seeks in his types of men, women and children an etherealised perfection that is far removed from the ordinary picturesqueness of the human beings that people the present day world. M. Bouguereau may be forgiven, however, for creating a world of his own; he is a fine draughtsman and an accomplished painter, and his technical skill is great enough to secure acceptance where a weaker man might be ridiculed as a dreamer. He was born at La Rochelle on November 30th, 1825, and began his training at Bordeaux. He took the Grand Prix de Rome in 1850, and began soon after to attract considerable attention as an exhibiting artist. His picture, "The Martyr's Triumph," painted in 1855, belongs to the French Government, and is now in the Luxembourg; and several large decorative paintings have been executed by him for public buildings in France. The subjects of his canvases are generally fanciful realisations of classic myths, but he has produced, as well, a number of religious pictures, and a series of pretty genre compositions in which children are the principal performers.

FRANK BRAMLEY, A.R.A.

ALTHOUGH Mr. Bramley has made many changes in his manner of painting during recent years he has not led people to forget the successes of his earlier period when he was one of the most prominent members of the group of artists who had established themselves at Newlyn, in Cornwall. While he was working there he painted the well-known picture "A Hopeless Dawn," which was bought by the Chantrey Trustees from the 1888 Academy, and now hangs in the Tate Gallery; and he produced several other notable works, "Saved" (1889), and "For of such is the Kingdom of Heaven" (1891), among them. His first art experiences were obtained at the Lincoln School of Art, and afterwards he went through a course of study at Antwerp. In 1882 he visited Venice and painted a couple of interesting pictures, "Bead Stringers," and "Weaving Nets," which appeared at the Academy in 1884, and marked him as a man of real promise. Mr. Bramley left Newlyn some years ago, and now finds excellent material in the peasant life of various parts of England. As illustrations of his present manner his "Dalesman's Clipping" (1898), "Gossip" (1899), and "Through the Mist of Past Years" (1900), may be quoted. He has also painted a large number of clever portraits. He was born at Boston, in Lincolnshire, on May 6th, 1857, and was elected an Associate of the Royal Academy in 1894.

FORD MADOX BROWN.

IT may fairly be said of Ford Madox Brown that he was one of those men who have missed the full measure of fame to which they were entitled, because they have been a little too obviously ahead of their times. He ranks among the artists of the nineteenth century as one of the most original and inventive thinkers, and as a painter of extraordinary power, but during his life he did not enjoy anything like the degree of popularity that was accorded to men infinitely inferior to him in capacity. Half a century ago his influence in art circles was very great indeed, and to his example, and in a measure to his inspiration, was due much of that rebellion against the conventions of the early Victorian painters which was expressed in the Pre-Raphaelite movement. Madox Brown was never a member of the famous Pre-Raphaelite Brotherhood, which included Rossetti, Holman Hunt, and Sir John Millais, but he supported it strongly and took the keenest interest in its activity. At that time he was a power in the art world, but as years went on younger men passed him in the race for popularity, and in the later period of his life he was to some extent forgotten by the general public. The first manifestations of his great capacity were made when he was a child of not more than six years old, and at seven he began to work on some sort of system under an Italian drawing-master. His father, however, who had been a purser in the Navy, was anxious that the boy should become a midshipman, and did not encourage his aspirations, but after a while he gave way and allowed the young artist to become, at the age of fourteen, a pupil of Gregoriet at the Brugs Académie. In 1837 the lad, who was then sixteen, was taken to Antwerp to work under Baron Wappers, the distinguished painter, and there he remained until 1840, when he moved to Paris. After some further wanderings he finally settled in England in 1847, and began his career seriously. His most famous works are "Christ Washing Peter's Feet" (1852), "The Last of England" (1855), "Work" (1863), "Elijah and the Widow's Son" (1868), "Don Juan" (1870), "Cromwell on his Farm" (1874), and the twelve wall paintings which he executed in the Manchester Town Hall. He died on October 6th, 1893.

MICHAEL ANGELO BUONAROTTI.

IT was in 1474 that Michael Angelo, the son of Ludovico Buonarotti Simoni, was born at the Castle of Chiusi, in Tuscany. Like so many other artists who have attained to the highest eminence in their profession, he had to encounter a great deal of parental opposition before he was allowed to follow his natural bent. But when he was not more than fourteen years old his inclinations proved too strong to be resisted, and he was placed under the tuition of Domenico Ghirlandaio in whose studio had been trained some of the most eminent artists of that time. In this surrounding the boy's progress was amazingly rapid, and a story is told of his correcting, with an astonishing amount of knowledge and accuracy, a drawing that Ghirlandaio had prepared as an example for his pupils. Michael Angelo's merits soon attracted the attention of Lorenzo de Medici, who became one of his chief patrons, and encouraged him in the production of works in painting and sculpture that have since become famous all over the world. During the lifetime of this prince the artist remained at Florence, but a few years later the death of his patron and the unsettled state of the city induced him to visit other places, among them Rome, where he was commissioned to execute the Mausoleum of Pope Julius II. This monument after a considerable lapse of time was completed in a much modified form. Meanwhile, in 1508, he had commenced one of his greatest and most admirable works, the fresco decoration on the ceiling of the Chapel of Sixtus IV., which he brought to an end, after incessant labour, in 1512; and between 1533 and 1541 he was engaged upon the stupendous fresco, "The Last Judgment," for the same building. Everything that he touched, whether in painting or sculpture, was distinguished by amazing qualities of imagination and superb power of design and execution; and he stands out as one of the greatest figures in the history of art. He died at Rome in 1563, and was buried at Florence.

SIR EDWARD BURNE JONES.

BY the greatness of his ability and the unusual character of his art Sir Edward Burne Jones is entitled to be regarded as one of the most notable among the artists of the nineteenth century. In his technical methods he was curiously uninfluenced by modern fashions. His pictures were painted in a manner that was decorative rather than realistic, and showed strongly the sincerity with which he studied the works of the early Italians. The style he followed was partly an outcome of a peculiar temperament, and partly an expression of the effect produced upon him by life-long associations. He was born at Birmingham in 1823, and as he was intended for the Church he went in due course to complete his education at Exeter College, Oxford. There he met William Morris, who became one of his most intimate friends and encouraged strongly those artistic aspirations that before long completely drove from the mind of young Burne Jones any idea of following the clerical profession. After leaving Oxford his first step was to put himself under the guidance of Dante Gabriel Rossetti; and a little later, when Morris had launched the business that was destined to play so important a part in the development of domestic and ecclesiastical decoration, he associated himself with his old friend and did for him an immense amount of work in various branches of design. As a painter of pictures he first attracted attention at the Grosvenor Gallery, where he exhibited many of his most famous productions; in later years he was one of the chief contributors to the New Gallery. The list of his paintings includes such justly celebrated works as "The Mirror of Venus," "Laus Veneris," "Chant d'Amour," "The Days of Creation," "The Golden Stairs," and the "King Cophetua and the Beggar Maid," which is now in the National Gallery. He was created a baronet in 1894, and was elected an Associate of the Royal Academy but resigned a few years after; he died on January 17th, 1898.

LADY BUTLER.

ALTHOUGH it is as far back as 1874 that Miss Elizabeth Thompson, as Lady Butler was then, made her astonishing first success as the painter of "The Roll Call," a great many people will remember the sensation created among artists and the public when that canvas was exhibited at the Academy. Young and unknown artist as she was, she became instantly a distinguished celebrity. The Prince of Wales and the Duke of Cambridge, in their speeches at the Academy banquet, specially mentioned the picture, the Queen expressed a desire to purchase it—a desire that was fulfilled, for Mr. C. J. Galloway, who had commissioned "The Roll Call," surrendered his claim to meet the wishes of Her Majesty—and the whole body of critics and commentators on artistic events gave utterance to a practically unanimous chorus of praise. Her "Quatre Bras" was received in the following year with scarcely less enthusiasm; and she has continued since to add to her reputation by such important pictures as "Balaclava" (1876), "The Return from Inkerman" (1877), "Listed for the Connaught Rangers" (1878), "The Defence of Rorke's Drift" (1880), "Scotland for Ever" (1881), "After the Battle" (1885), and "Dawn at Waterloo" (1896). Lady Butler's training was carried out partly at South Kensington, and partly at Florence under Signor Bellucci, but a great factor in her education was the acquaintance with the methods of many schools that she obtained by frequent visits to the chief art centres abroad, and she was lucky enough to receive from her parents constant encouragement in all her undertakings. Her general education was conducted almost entirely by her father, a man of unusual culture and sound judgment. In 1879 she missed, by two or three votes only, election as an Associate of the Royal Academy. Her marriage to General Sir William Butler took place in 1877.

ALEXANDRE CABANEL.

THE verdict of posterity will probably give to Alexandre Cabanel, the famous French painter, a place less exalted than he occupied while he was alive. He was during his lifetime of sixty-six years—from 1823 to 1889—one of the most popular and successful followers of the academic school, and enjoyed in full measure the distinctions that in France are bestowed upon artists who are fortunate in their appeal to the public taste. In 1845 he took the Grand Prix de Rome, ten years later the first medal at the Universal Exhibition was awarded to him, and as time passed he filled most of the offices to which a painter could be preferred, including the headship of the Ecole des Beaux Arts. That he was a man of great ability is undeniable, but he can scarcely be considered to have possessed the inventive faculty or to have had anything to say in art which has not been expressed by other masters of the academic style. As an executant, however, he was distinguished. He drew well, and composed his pictures with a sound feeling for dramatic proprieties; and in the atmosphere of his art there was a suggestion of modern freedom that made his classical and historical subjects most attractive to the people about him. What he lacked most was the power of playing on the emotions of others by exciting the instinct for sympathy. He was correct but cold, learned and well equipped with all necessary details of knowledge, but too much a man of science to reach the hearts of ordinary human beings. Still he was a great figure in French art, and his pictures are to be found in the chief collections of the world. He was, too, greatly sought after as a painter of portraits, and reckoned among his sitters a surprising number of beautiful women and famous men.

JOHN CONSTABLE, R.A.

WHEN John Constable was born, in Essex, on June 11th, 1776, English landscape painting was strongly under the influence of classical traditions that robbed it of all spontaneity and limited it to the expression of a very formal and artificial view of nature. The men who painted out of door subjects worked with a pre-conceived idea about composition, and drew their material less from what they could see in the world about them than from the pictures of older masters. But Constable was by no means inclined to fall in with this view of the painter's duties. A countryman himself, and a lover of the beauties of the picturesque district of which he was a native, he found the charm of rural simplicity irresistible, and he strove his utmost to reproduce it faithfully in his pictures. His method of painting was characterised by remarkable vigour and directness of brushwork; he had an instinct for rich and varied colour, and he studied effects of atmosphere and brilliant light and shade with very earnest conviction. The combination of these qualities that appears both in his large pictures and in his slighter sketches makes his art extremely fascinating. His influence has been strongly felt both in England and abroad; and he may justly be held to have originated the modern school of landscape painting. Yet at first he found it difficult to gain any appreciation from his contemporaries. He was forty-three before he was elected an Associate of the Royal Academy, and had to wait ten years before he was made an Academician. Now, however, his pictures are highly valued, and he ranks among our greatest masters. He died at Hampstead on April 1st, 1837.

JEAN BAPTISTE CAMILLE COROT.

THE place that Corot occupies in the history of French landscape painting during the nineteenth century is one of special prominence. He was the chief of the Barbizon group of painters who worked together in the little village in the forest of Fontainebleau, and found there an inexhaustible supply of subjects that gave them opportunity for treating nature in her more romantic aspects. He was born in Paris on July 20th, 1796, and in his youth was an assistant in a draper's shop. His artistic capacity, however, soon asserted itself, and he became a pupil of Michallon and Victor Bertin. Later on he studied in Italy, and on his return to France lived first in Provence, and afterwards in Normandy; but he finally settled at Barbizon and there almost all his more famous pictures were painted. He had a preference for early morning or late evening effects which he handled with exquisite delicacy and yet with complete technical certainty. A delightful tenderness of feeling, and remarkable refinement of colour, are the most apparent characteristics of his work; but he had as well great power of draughtsmanship and a broad, expressive touch that gave a wonderful air of mastery to his painting. During a large part of his career he lived in poverty and was but little encouraged by a public that for a long time failed to appreciate his merits. However, some few years before his death, which took place in Paris on February 23rd, 1875, he sprang into popularity and quickly became a wealthy man. He was a prolific painter and produced a very large number of pictures; but as forgeries of his work are unfortunately common, only a comparatively small proportion of the canvases assigned to him can be accepted as genuine examples.

ANTONIO DA CORREGGIO.

THE exact date of the birth of Antonio Allegri, who was surnamed Correggio after his native town, is somewhat uncertain. That he died at the age of forty seems to be the opinion of most of the authorities, but the year of his death is fixed by some as 1513, and by others as 1534. His career as a painter apparently ended about 1512, for all his better known pictures are said to have been finished before then. He was a pupil of Francesco Bianchi, but owed the excellence of his work to his own rare capacities, and his close study of nature, rather than to any teaching that he received from others. His style was distinguished by an unusual delicacy and grace; and, though he hardly equalled in his power of composition the greatest masters of the Italian School, he had most certainly an extremely attractive manner of arranging the subjects he chose for pictorial treatment. At the same time his conceptions were not without grandeur, and his drawing, if not always faultless, was generally easy and fluent. His pictures deal for the most part with religious and mythological motives. They are rich and effective in colour, carefully finished, and show sound consideration of light and shade relations. As a flesh painter he was especially skilful, and the nude figures that he frequently produced have an exquisite charm of colouring and modelling. A few of his larger decorative works, ceilings and wall paintings remain. They are marked by good taste and much imagination. One of the best examples of this side of his practice is the cupola of the Cathedral at Parma.

JACQUES LOUIS DAVID.

DAVID, the famous upholder of the classic movement that was so active in France at the end of the eighteenth century, was born at Paris on August 30th, 1748, and died on December 29th, 1825, so that he was a witness of many of the stirring events in later French history. His art showed at first the influence of the school of gay frivolity that had been led by Watteau, Fragonard, Boucher, and their contemporaries; but in early manhood he abandoned all his lighter fancies and threw himself heart and soul into the grim realities of the Revolution. This change in his manner was partly due to the impression made upon him by the works of the old masters which he studied closely when he visited Rome in 1775, in company with his master, Vien, and was partly brought about by his acceptance of the Republican doctrines professed by the leaders in French politics. The first evidences of his change of conviction appeared in 1784, when he painted his "Vow of the Horatii" and "Brutus," two pictures that caused him to be hailed as the great apostle of the popular creed. At that time his taste inclined in the direction of somewhat cold formality, but later he was inspired by the stormy episodes of the Revolutionary period to paint subjects drawn from the life about him. In these the best qualities of his art were displayed, and in such canvases as his "Death of Marat," or "The Coronation of Napoleon I," he touched the highest level of his powers. During his later years he alternated between realism and imaginative work, between things as vivid and direct as his "Three Fates," and such classic arrangements as his "Rape of the Sabines." He also painted many admirable portraits. He was exiled, at the Restoration, to Brussels, where he died.

PAUL DELAROCHE.

AS a pupil of Gros, who had himself been a pupil of David, and a friend of Madame Vigée Le Brun, Paul Delaroche belongs to the French classical school. But he was classical with a difference, for though his tastes were severe he arrived at a compromise between the formality of his predecessors and the freedom of the newer romantic school which in the earlier years of the nineteenth century made a sufficiently definite protest against the fashions in art that were followed by David and his pupils. As he was born in 1797, and died in 1856, his career covered the transition period of French painting; and this transition was expressed in his own work by his selection of historical subjects which could be treated with a kind of classic dignity, and yet gave opportunities for the introduction of the sort of sentiment that always appeals to the public. Among his best known pictures this sentiment is felt very strongly in "The Princes in the Tower," "The Execution of Lady Jane Grey," "Strafford," and the famous "Cromwell," in all of which there is a suggestion of theatrical emotion judiciously restrained but carefully calculated to excite to the utmost the sympathies of the spectator. In his "Hemicycle," however, he was more absolutely academic, more correctly in accordance with the traditions of the school to which, despite his departure from the accepted pattern, he really belonged. In his later years he substituted religious subjects for his historical scenes, and dealt with the Bible as he had already handled history. He can best be defined as a pictorial commentator on the great events by which the progress of nations has been punctuated, and though he painted without passion he was always learned and accomplished.

EDOUARD DETAILLE.

IF accurate observation of soldierly types and a complete understanding of what may be called the by-play of war make a great painter of military subjects, Edouard Detaille may fairly be assigned a place among the chief masters of the world. He had special opportunities for acquiring a knowledge of the material that he handles with so much skill, for, born at Paris in 1843, he was at sixteen a pupil of Meissonier, and in 1870 he took part as a soldier in the stirring events of the Franco-Prussian War. The incidents of this campaign provided him with subjects for many of the pictures that have made him famous throughout Europe and America. To this period belong his "Saluting the Wounded," a French General and his Staff saluting a passing column of wounded men; "The Conquerors," German soldiers carrying off loot; "The Defence of Champigny," and "Champigny, December, 1870," in which his observations enabled him to give an admirable air of reality to his representation of events that have become historical. In collaboration with De Neuville he painted some few years ago a panorama that made a great success in Paris and other European Capitals. His art, like his master's, is precise, learned, and elaborate, inclined, perhaps, to be pedantic in manner and subject to a rather military idea of discipline; but he is always attractive by the thorough knowledge he displays, and he never allows the sentiment of his pictures to lead him into forgetting the exactness of statement that is necessary to impress the observer with his knowledge of the soldier's life and habits. That he has adaptability and possesses the gift of responsiveness to his surroundings appeared plainly enough when he painted some pictures in England. He was curiously successful in rendering British characteristics.

FRANK DICKSEE, R.A.

THERE are some men to whom the fates seem to grant favours with a lavish hand. For these fortunate individuals life is a series of successes, and all the events in their career have a way of fitting together in a pleasant sequence of triumphs small and great. It may fairly be said that Mr. Frank Dicksee is one of these favourites of fortune. His record is in many ways remarkable, and his progress step by step to the height of popularity has been practically without a check. One of his first pictures, "Harmony," was bought by the Chantrey Fund Trustees before he was four and twenty; he was elected an Associate of the Royal Academy in 1881 when he was barely twenty-eight, and he became an Academician ten years later. His works have always been widely appreciated and they command considerable prices as there is a good deal of competition for them among collectors. Certainly he has done his best to earn the regard of the public for he has always chosen subjects that are attractive from the story telling point of view, and has taken care to enhance the pleasantness of their sentiment by brilliant colour and a wealth of appropriate detail. The best known of his works are "Harmony," "The Symbol," a scene from the life of mediæval Italy, "Romeo and Juliet," "The Passing of Arthur," "The Redemption of Tannhauser," "The Funeral of a Viking," "Startled," a pretty piece of figure painting, "The Magic Crystal," and "Two Crowns," a large canvas which was bought in 1900 by the Chantrey Fund Trustees, and is now added to the collection in the National Gallery of British Art at Millbank. He is still to be reckoned among the younger artists, and as he enjoys an exceptional popularity among the members of his profession as well as the complete approval of the general public, he seems destined for further advancement.

LUKE FILDES, R.A.

UPON Mr. Luke Fildes also has been bestowed more praise than the generality of artists receive during their lifetime. To him the attention of art lovers was first directed by a picture, "Fair Quiet and Sweet Rest," which appeared in the Academy in 1872, and achieved an instantaneous success. The artist, who was at the time twenty-eight years old, had been a student first at South Kensington and then in the Royal Academy Schools, and had then joined the band of young illustrators who were building up the reputation of "The Graphic" as an artistic periodical of rare merit. His drawings on this and other papers marked him as a man of unusual promise and gained for him the friendship of Sir John Millais. When Mr. Fildes made up his mind to tempt Fortune as a painter of oil pictures, he took to Sir John two sketches for advice as to which one he should paint as his first Academy work. "Fair Quiet and Sweet Rest" was the result of this interview. Two years later the other sketch was completed and, as "The Casuals," put the young man at once in the front rank. It was, in its grim power, a strange contrast to the previous painting, but it asserted emphatically both the vigour and the versatility that have since distinguished Mr. Fildes in the whole of his practice. Among the other notable things he has produced are "The Widower," "The Return of the Penitent," "The Village Wedding," "An Al Fresco Toilette," which was one of a series that he painted in Venice, and "The Doctor," perhaps the most successful of all his pictures in its sympathetic appeal to the popular taste. It is now in the National Gallery of British Art. Mr. Fildes was elected an Associate of the Royal Academy in 1879, the year in which he exhibited "The Return of the Penitent," and became an Academician in 1887.

WILLIAM POWELL FRITH, R.A.

FASHIONS change in art as they do in everything else, and the modern man with his advanced ideas about the mission of painting finds some difficulty in understanding the extraordinary popularity that Mr. Frith gained when he was at the height of his powers more than a quarter of a century ago; yet the veteran Academician may fairly be said to have made a record of successes that is almost without parallel, and to have been in greater vogue with the public than any painter who has flourished amongst us during the past hundred years. The secret of this popularity must be sought in the fact that he generally chose subjects with a strong dramatic interest, and by his manner of treating them appealed to emotions that are common to all classes of society. In the pictures he produced at the beginning of his career he preferred incidents from history or romance, for instance "Malvolio before the Countess Olivia" (1840), "The Village Pastor" (1845), "An English Merry-making in the Olden Time" (1847), and scenes from "The Vicar of Wakefield," and "The Sentimental Journey"; but he abandoned these for modern motives and made his greatest reputation by such canvases as "Ramsgate Sands" (1851), "The Derby Day" (1858), "The Railway Station" (1862), "The Road to Ruin" (1878), and "The Race for Wealth" (1880). All these were engraved, and are well known all over the world. Mr. Frith was born in Yorkshire on January 6th, 1819, and received his art education in the Royal Academy Schools. He was elected an Associate of the Academy in 1845, and an Academician in 1853. The merits of his work were recognised almost as fully in other countries as at home. He is a member of many foreign art associations, and has been awarded many official distinctions on the Continent.

THOMAS GAINSBOROUGH, R.A.

THE dictum of Ruskin that "Gainsborough's power of colour is capable of taking rank beside that of Rubens: he is the purest colourist (Sir Joshua himself not excepted), of the whole English school," can be fully accepted as a perfectly just statement of one of the chief reasons for the estimation in which this great English artist is held. Gainsborough indeed deserves a position among the most accomplished painters in the world. His touch was exquisite in its refinement, and his colour was marked always by the subtle variety and the delicate harmony that are the particular attributes of the master of his craft. He was born in 1727, at a time when our native school enjoyed an exceptional vitality; but he took his place easily in the front rank and kept it by the superb quality of his productions. His portraits are distinguished by grace of design and distinction of style, and as essays in pure painting they equal the best that Sir Joshua Reynolds, Gainsborough's chief contemporary, ever painted. Reynolds, indeed, is said to have felt more than a little jealous of so dangerous a rival, and to have offended him deeply by toasting him, at one of the dinners of the Royal Academy, as the chief landscape painter of the time—a compliment which Gainsborough interpreted as a slur upon his skill in portraiture. His fame, however, rests to-day as surely upon his landscapes as on his figure subjects, though during his lifetime his open air studies were by no means in request among collectors. It was only a short while before his death in 1783 that his powers in this direction began to be appreciated, for he was a lover of naturalism, and troubled the sticklers for tradition by his refusal to be bound by the classic conventions which dominated the landscape school of that period.

JEAN BAPTISTE GREUZE.

FEW artists have equalled Greuze in their power of realising the charm of young types or in their capacity for representing the delicacy and beauty of childhood. He was essentially a painter of youth, and the popularity that his works have enjoyed for many years goes far to prove how true was his observation, and how correct his interpretation of the subjects he selected. There was, moreover, in everything he produced a certain graceful spontaneity that kept him from excess of artificiality and prevented the formalities of the times in which he lived from destroying the freshness of his conceptions, or the daintiness of his regard for nature. He was born in 1725, on August 21st, at Tournus, near Mâcon, and was a pupil of Groudon; later on he completed his studies in Italy. He soon became famous as a painter of incidents in middle-class life, and the tenderness with which he treated little sentimental motives which depended for their effect rather upon their quiet naturalness than any obvious dramatic strength gained him at first a very wide appreciation among his contemporaries. He amassed a considerable fortune in his middle age, but this was lost in the great Revolution, and as his art went out of fashion in his later years, when the public taste veered in the direction of the school of David and his followers, he was reduced at the last to extreme poverty. He died at Paris on March 21st, 1805. The judgment of posterity has restored to him a full measure of his former repute, and his works are now highly valued, and are eagerly sought after by collectors.

HERBERT VON HERKOMER, R.A.

THE birthplace of Herbert von Herkomer was the little village of Waal, near Landsberg am Lech, in Bavaria, where his family had been established for some generations. He was born on May 26th, 1849, and was an only child. During his earlier years he went through many trying experiences, as his parents, who had settled in England in 1857, had a hard struggle for existence, and were never, despite their most strenuous exertions, free from the cares of poverty. He received little regular art education, and, save for a few months spent in the Government schools at Southampton and South Kensington, and an even shorter period of work at Munich, owed the whole of his training to his father, who was a wood carver, and endowed with rare artistic capacities. The boy began early to make a way for himself in art, first as a black and white draughtsman, and then as a painter of pictures. His first great success came in 1875, when he exhibited at the Academy "The Last Muster," a large painting of Chelsea Pensioners in Church. This canvas made him immediately famous, and as it was quickly followed by other works of commanding importance he took in a few years an assured place among the best of the younger artists in this country. Among his best known pictures are "The Chapel of the Charterhouse," and a landscape, "Found," both of which were purchased by the Trustees of the Chantrey Fund, and are now in the National Gallery of British Art; "Eventide," "Pressing to the West," "Our Village," "On Strike," "All Beautiful in Naked Parity," and "The Guards' Cheer;" and out of some hundreds of portraits that he has painted the most memorable are the "Archibald Forbes," "The Lady in White," "The Lady in Black," "Madonna," and "H.R.H. Prince Luitpold, Regent of Bavaria." He was elected an Associate of the Royal Academy in 1879, and an Academician in 1890; he is a member of the Royal Society of Painters in Water-colours; and he has for many years taken a very active part in art politics.

WILLIAM HOGARTH.

IN many ways William Hogarth has just claims to be considered the founder of British Art. Before his birth, on December 10th, 1697, the profession of painting in this country had been almost entirely in the hands of foreigners, and very few men of native origin had followed it with any success. But with him began a school of great artists who made the eighteenth century the most striking period in our art history. Hogarth, whose earliest experiences were gained as an engraver of coats of arms and heraldic devices, became famous first as an illustrator and then as a portrait painter; and in his later years he devoted himself to subject pictures, dealing with the vices and follies of the age in which he lived. Among his most memorable paintings are the "Marriage à la mode" series, now in the National Gallery; the "March to Finchley"; the "Strolling Actresses in a Barn"; and "The Shrimp Girl," also in the National Gallery; and he produced besides a great number of engravings. He died in London on October 26th, 1764.

HANS HOLBEIN.

THIS remarkable artist was born at Basle in 1498, and received his early training from his father, John Holbein. He enjoyed throughout his life an extraordinary reputation in most of the countries of Europe, and was in great request as a painter of portraits and historical compositions. At the request of Erasmus he visited London, where he was received by Sir Thomas More, for whom he executed a considerable number of portraits. These were the means of securing for him the patronage of Henry VIII., and from that King he received many favours. As an artist he was distinguished by indefatigable industry, and by a thorough knowledge of many mediums; he worked well in oil, water-colour, and tempera, and painted life size figures and miniatures with equal success. His pictures are exquisite in finish and in their delicacy of modelling, and his drawings are full of beautiful qualities. He died in 1554.

WILLIAM HOLMAN HUNT.

AMONG English artists who have occupied themselves chiefly with religious subjects few can be said to have attained to a position as prominent as that held by Mr. Holman Hunt. For many years he has been recognised as a painter of remarkable gifts and unusual methods; and his sincerity and devotion to the artistic principles which he adopted in early life have gained for him a great amount of attention. He was born in London in 1827, and seventeen years later became a student in the Royal Academy Schools. In 1846 he exhibited his first picture at the Academy. Soon afterwards he attached himself to the band of young painters who felt themselves called upon to protest against the feebleness and incompetence of early Victorian art, and in company with John Everett Millais, Dante Gabriel Rossetti, James Collinson, F. G. Stephens, Thomas Woolner, and W. M. Rossetti, gave expression to his artistic convictions by joining the Pre-Raphaelite Brotherhood. From the position he took up then he has never departed, and he remains to the present day an enthusiastic advocate of Pre-Raphaelite principles. The list of his greater pictures is sufficiently long. It includes such notable early works as "Rienzi" (1850), "Valentine rescuing Sylvia from Proteus" (1851), "The Hireling Shepherd" (1852), "Claudio and Isabella" (1853), and among his subsequent productions, the more famous canvases, "The Light of the World," "The Awakening Conscience," "The Scape-goat," "The Finding of our Saviour in the Temple," "Isabella and the Pot of Basil," "The Shadow of Death," and "The Triumph of the Innocents." Through them all runs a vein of earnest intention and devout meaning. They are full of symbolical touches which illustrate his particular views on religious questions; and they are painted with a very individual idea of technical obligations.

SIR EDWIN LANDSEER, R.A.

IF popularity is the true measure of merit there can be no doubt that Landseer is entitled to a place among the greatest artists that the world has ever seen. Few men have enjoyed during their lifetime a reputation as remarkable as his, and fewer still have received such solid rewards as were freely bestowed upon him throughout his career. He had a turn of sentiment which all sorts of people agreed in admiring; he could tell a story dramatically, and he could paint animal life with an extraordinary amount of imitative skill; and this mixture of sentiment, story-telling, and realism, proved to be entirely to the public taste. That his fame has, however, stood the test of time can by no means be said. His pictures are no longer regarded as unapproachable, and the old worship of his methods has perceptibly diminished. Still, he must always be reckoned as a striking figure in British art history. His capacities were inherited, for he came of a family which produced several artists of note. He was born in London on March 7th, 1802, and was encouraged in his artistic aspirations by his father, John Landseer, A.R.A., the engraver, and at the age of fourteen he became a student in the Royal Academy Schools. His first appearance as an exhibitor was made in 1818, and so rapidly did he progress that in 1826 he was elected an Associate of the Royal Academy. Five years later he was promoted to the rank of Academician; in 1850 he was knighted, and in 1865, on the death of Sir C. L. Eastlake, he was offered the post of President of the Royal Academy, but he refused this honour because it would have laid upon him responsibilities too great for his failing powers. His health broke down seriously during the last few years of his life, and after considerable suffering he died on October 2nd, 1873; he was buried a fortnight later in the crypt of St. Paul's Cathedral. The number of pictures he painted is quite astonishing, and the lions in Trafalgar Square prove his capacity as a sculptor.

SIR THOMAS LAWRENCE, P.R.A.

WHEN Sir Thomas Lawrence was elected, in 1820, President of the Royal Academy in succession to Benjamin West, he held an assured position as one of the most fashionable and successful portrait painters of the time. He was born at Bristol in 1769, and gave early promise of becoming an artist of marked ability. Entering as a student into the Academy schools in 1787, he was elected an Associate only four years later, and an Academician in 1794. In his pictures there was little of the mastery by which the works of his great predecessors, Reynolds and Gainsborough, were distinguished, but his style was graceful and elegant, and he had a pleasant vivacity of touch. His chief successes were made with portraits of women and children, whose graces he rendered with much charm. He received the honour of knighthood in 1815, and died in London on January 7th, 1830.

ELIZABETH LOUISE VIGÉE LE BRUN.

THE date of Madame le Brun's birth April 16th, 1755—precedes by only a few years the commencement of that period of transition in French art taste which substituted the cold severity of the classic school for the gaiety and fancy of such artists as Watteau, Boucher, Fragonard and their associates, and in her youth she was a witness of the changes which bore their fullest fruit during the last few years of the eighteenth century. She was a pupil of Briard and Joseph Vernet, and was as well a close student of the works of the old masters. The influence of the transition is very perceptible in her pictures, which retain much of the daintiness of the work which her predecessors had accomplished, and yet have a touch of the classicism which was growing up around her. When she was twenty-four she painted the first of her twenty-five portraits of Marie Antoinette, who was one of her chief patrons and friends. She died in Paris on March 30th, 1842.

LORD LEIGHTON OF STRETTON, P.R.A.

THERE seems never to have been any uncertainty about the part that Frederic Leighton was destined to play in the world. The son of a well-known Physician, he was born at Scarborough on December 3rd, 1830, and commenced to study art before he was ten years old. His boyhood was spent almost entirely abroad, at Rome, Dresden, Berlin, and Florence, but most of all at Frankfort, where he received his general education. In 1848 and 1849 he worked at Brussels and Paris; but in 1850 returned to Frankfort and became for a couple of years a pupil of Steinle. At the end of 1852 he went to live at Rome and painted there the picture of "Cimabue's Madonna carried in procession through the streets of Florence," which was exhibited at the Academy in 1855, and bought by Queen Victoria. In 1860 he came to live in London, where he was immediately recognised as an artist of extraordinary promise. His election as an Associate of the Royal Academy took place in 1864, and his promotion to the rank of Academician followed four years later; and when Sir Francis Grant died, in 1878, he was chosen to succeed him in the office of President. He was created a Baronet in 1886, and ten years later was made a Peer with the title of Baron Leighton of Stretton. This last honour, however, he did not live to enjoy, for he died at his house in Holland Park Road, Kensington, on January 25th, 1896. The place he has left vacant in the British School no one has been able to fill. As an artist he was distinguished by sound taste and a thorough knowledge of all kinds of technical details; and his pictures, though generally of a severely classic type, were always marked by true sensitiveness to beauty of line and form, and by notable refinement of colour. But as a leader in artistic movements, as a catholic and unbiassed thinker on art subjects, and as a man wholly in sympathy with every undertaking which would advance the higher interests of his profession, he was without a rival, and he will long be remembered as one of the greatest personalities of the Nineteenth Century.

JOHN SEYMOUR LUCAS, R.A.

AS a painter of picturesque incidents in history Mr. Seymour Lucas has been for many years among the most popular of our younger artists. He was born on December 21st, 1849, and received his early training from his uncle, John Lucas. Afterwards he became a student in the Royal Academy Schools. He began to exhibit pictures of romantic subjects early in the seventies, and in 1884 sold one of his most successful compositions, "After Culloden: Rebel Hunting," to the Chantrey Fund Trustees. Two years later he was elected an Associate of the Royal Academy, and in 1898 he was advanced to the rank of Royal Academician. He is a great authority on old costumes and armour, he is, indeed, the possessor of a collection of such things which is more than usually exhaustive, and he turns his antiquarian researches to the best account in his picture painting. His admirable rendering of the costume of the periods which he chooses to illustrate is in fact one of the greatest merits of his art.

DANIEL MACLISE, R.A.

AN Irishman, born at Cork on January 25th, 1811, Daniel Maclise came at an early age to live in London and entered the Royal Academy Schools in 1828. He quickly became famous as a painter of imaginative and historical subjects and was elected an Associate of the Academy when he was only twenty-four, and an Academician five years later. Among the artists of the Early Victorian era he held a very prominent place. Though he was by no means a great colourist the extraordinary fertility of his imagination, his skill as a draughtsman, and his ingenuity in arranging crowded and involved compositions made him extremely popular with his contemporaries. The best remembered of his pictures are his fanciful renderings of Shakesperean scenes; but his two large frescoes in the Houses of Parliament, "The Meeting of Wellington and Blucher," and "The Death of Nelson," represent him most adequately. He died in London on April 25th, 1870.

ANDREA MANTEGNA.

IT was in the year 1451 that Andrea Mantegna was born at a village near Mantua. His parents are said to have been in very poor circumstances, and in his boyhood he was employed as a farm labourer. But he showed so much aptitude for the artistic profession that he was sent as a pupil to Squarcione, who took the greatest interest in his progress and treated him almost as a son. So quickly did Mantegna's powers develop under this master's instruction that when he was not more than seventeen he painted for the Church of St. Sophia, at Padua, an altar-piece which attracted universal admiration; and he soon became one of the most successful artists of the time. He was a close student of antique art, and strove always to give to his own work the dignity and beauty by which the productions of the old Greek and Roman masters are distinguished. He died in 1517.

HANS MEMLINC.

WHEN and where this famous Flemish painter was born is largely a matter of conjecture. The date of his birth is supposed to lie between 1430 and 1440, and his death is thought to have occurred at Bruges, in the year 1495. But from 1462 to 1484 he seems to have enjoyed very great popularity and to have been a most industrious and successful worker. He produced a considerable number of pictures in which he emulated the achievements of Van Eyck, whose methods he followed. He was a delicate rather than a robust painter, with an exquisite delicacy of touch and an admirable power of expression, and his works are full of tender sentiment. As a colourist he was pure and refined, and he drew with great elegance and with a wonderful appreciation of beauty of line.

JEAN LOUIS ERNEST MEISSONIER.

IT is not difficult to understand the amazing popularity which Meissonier enjoyed during his long and active career. The particular qualities of his art, its precision, its minuteness, its studied completeness, and its theatrical effectiveness are just those which appeal most strongly to the average man. He carried realistic exactness to its most perfect development, and was rewarded by almost unlimited appreciation of his efforts to make obvious things interesting. Born at Lyons on February 21st, 1815, he became a pupil of Leon Cogniet, and began to exhibit when he was twenty-three years old. At first he had to struggle with poverty, but by 1850 he had established himself as the chief of popular favourites and could command prices for his canvases as great as those paid for the most famous works by the old masters. He painted a very large number of pictures, but he never relaxed his strenuous effort after technical completeness, and retained to the day of his death his love of minute detail. Nor was he in the least demoralised by his success. The temptation to profit by the extraordinary demand for his productions did not master him, and the knowledge that he could sell practically everything he painted never led him into careless execution or want of thought. The preparations he made for his larger pictures were most elaborate, and he spent money freely on all kinds of contrivances by which he could create the scenes which he wished to represent. Among his most noted works the chief place is due to the series in which he recorded the military achievements of the first Napoleon, of which "Friedland, 1807," and "Napoleon, 1814," may be taken as types; but he treated romantic subjects also with marked success. Napoleon III. was for some years one of his patrons, and presented "La Rixe," a typical example of his art, to Queen Victoria. Meissonier died in Paris on January 31st, 1891.

SIR JOHN EVERETT MILLAIS, P.R.A.

FEW artists of the British school have earned, and deserved, so great a reputation as

Sir John Millais. From the moment when Sir Martin Archer Shee, a President of the Royal Academy, declared, after examining some of his childish efforts, that "Nature had provided for the boy's success," there was never any pause in his progress towards the highest honours which his profession could bring. He was born on June 9th, 1829, at Southampton, and began seriously to study art at the school of Henry Sass, in 1838; in 1840 he entered the Academy schools; and in 1847 he won the gold medal for a historical picture, "The Tribe of Benjamin seizing the Daughters of Shiloh." Two years later appeared his "Lorenzo and Isabella," the first picture in which he asserted his adherence to the principles of the Pre-Raphaelite Brotherhood, and this was followed by his even more famous works, "Christ in the House of his Parents," "Ophelia," "The Huguenot," "The Order of Release," "Autumn Leaves" and "The Vale of Rest." In 1868 he finally abandoned the Pre-Raphaelite methods and launched out into a far more robust and decisive manner of expression; and from that time onwards he became more and more distinguished as a master of the painter's craft. To the last five-and-twenty years of his life belong many splendid achievements, among them "The Boyhood of Raleigh," "Chill October," "Hearts are Trumps," "The North-west Passage" and "The Yeoman of the Guard," which can be placed unhesitatingly among the greatest of modern masterpieces. He enjoyed a full share of distinctions; he was elected an Associate of the Royal Academy in 1853, Academician in 1864, and President in 1896; he was created a Baronet in 1885, and he was a member of many foreign Academies, and held a great number of orders and decorations. He died at his house in Kensington on August 13th, 1896, and was buried in St. Paul's Cathedral.

JEAN FRANCOIS MILLET.

THE story of Millet's life is an astonishing record of prolonged struggles and sufferings, of dogged perseverance in the face of difficulties and discouragements, and of an ultimate triumph which made the last ten or fifteen years of his career a period of honourable prosperity. He was born at Gruchy, near Cherbourg, on April 4th, 1814, and he lived there till he was more than twenty years old. His father was a peasant, and the lad was brought up to look upon labour in the fields as his destiny through life. But his artistic powers were recognised at last, and he was enabled, by the grant of a small sum of money from the community of Cherbourg, to go to Paris in 1837, and to enter the studio of Delaroche. What he learned there was, however, an art alien to his temperament; and though he remained in Paris for more than ten years and worked hard at classic compositions of the fashionable type he was unable all this while to give any adequate sign of the rare capacities with which he was endowed. The great change in his life came in 1849, when he settled at Barbizon, and found himself once more face to face with nature. From that time onwards his individuality had full scope. He painted one after another nobly imaginative canvases like "The Sower," and "The Angelus," full of deep, poetic thought; and he gave to rustic life and rural surroundings a splendid and impressive dignity that was a reflection of his own largeness of mind. But for ten years after he went to work at Barbizon he had to struggle against constant poverty and to endure incessant privations. In 1863, however, recognition came to him, he sprang at once into the highest popularity, and the honours so long withheld were showered upon him. He died on January 20th, 1875.

ALBERT MOORE.

IT is hardly an exaggeration to say that the charm and beauty of Albert Moore's pictures entitle them to higher consideration than it is possible to bestow upon the work of any other artist of the Nineteenth century. He was a painter of peculiar gifts, and endowed with an exceptional sensitiveness to refinements of colour and subtleties of form. His remarkable powers came to him partly by inheritance and partly by training, for he was the son of an artist, William Moore of York, and he was brought up in an atmosphere of artistic accomplishment. He was born at York on September 4th, 1841, and was the youngest of fourteen children, two of whom, John Collingham Moore, and Henry Moore, R.A., became famous as artists of more than ordinary ability. He had little teaching in art beyond what he received from his father and brothers, but even in his childhood he showed an extraordinary fitness for the profession that he adopted. His first exhibited works were a couple of water-colour drawings which appeared at the Academy in 1857. He was represented there in 1865 by a large Biblical subject, "Elijah's Sacrifice"; but for the rest of his life he devoted himself to the compositions of draped figures in which his exquisite decorative instinct was best illustrated. The most memorable of these pictures are "Pomegranates" (1866), "The Quartette" (1869), "Sea Gulls" (1871), "Follow-my-Leader" (1873), "Shells" (1874), "Rose Leaves" (1880), "Blossoms" (1881), "Dreamers" (1882), "Reading Aloud" (1884), "Midsummer" (1887), "A Summer Night" (1890), and "An Idyll" (1893). Several of his works have found their way into public galleries; "Blossoms" is in the National Gallery of British Art, "Dreamers" is in the Birmingham Corporation Gallery, and "A Summer Night" is in the Walker Art Gallery at Liverpool. He died after a lingering illness on September 25th, 1893, while he was putting the finishing touches to one of his largest pictures, "The Loves of the Winds and Seasons."

GEORGE MORLAND.

THE life of George Morland is full of those curious contradictions which can often be noted in the career of a man of genius. He was born in London on June 26th, 1763, and was a student in the Royal Academy Schools. His reputation as a painter of landscapes and rustic subjects soon became considerable, and he might have taken a place among the most favoured artists of his time, but he preferred the society of people of the lowest class, and gave himself up to drunken and dissipated habits. His way of living did not, however, affect his execution, which in nearly all his pictures is notably dexterous and masterly; while his subjects, though homely and unambitious, are generally pleasing and free from coarseness. He was a fine colourist and an intelligent student of character, and he composed his groups with the soundest judgment. He died on October 29th, 1804, and is ranked now among the greater British masters.

AIMÉ MOROT.

BY the strength and variety of his work Aimé Morot has taken a prominent place among the younger masters of French art. He was born on June 16th, 1850, at Nancy, and in 1873 he gained the Prix de Rome with a composition entitled "Super Flumina Babylonis." His first appearance at the Salon was made in 1873, when he exhibited a nude figure, "Printemps," and gained for it a medal of the third class. A second class medal was awarded to his "Medea" in 1877, and a first class medal to his "Episode de la Bataille des Eaux-Sextiennes" in 1879. He painted in the following year a "Good Samaritan," which was received with acclamation; and in 1881 appeared his "Temptation of Saint Anthony," which created an immense stir by its audacity of treatment and technical strength. Many other notable pictures and clever portraits have come since from his studio.

BARTOLOMÉ ESTEBAN MURILLO.

ALTHOUGH the exact date of Murillo's birth seems to be more or less a disputed matter it is usually considered to have taken place in 1616, at Pilas, near Seville. He gave evidence of the possession of exceptional ability in early boyhood, and received his first training in art from his uncle, John del Castillo, a painter of some ability. Later he became a pupil of Velasquez, who undoubtedly exercised a considerable influence over him, and strongly affected his development. He soon established himself as an artist of repute, and received from the King of Spain commissions to paint a number of historical compositions which gained for him a high degree of popularity; and as several of these pictures were sent as presents to the Pope his fame spread to Italy, where he was hailed as a second Paul Veronese. In his own country he was chiefly in request as a painter of religious motives, but he made much success with portraits also and landscapes, and his studies of Spanish beggar boys, though regarded by many of his admirers as unworthy of his powers, were full of character and excellently handled. According to present day opinion these low-life subjects show the best side of his capacity as an artist, for they have a degree of technical strength far beyond that to which he attained in his more ambitious canvases. A certain theatrical sentimentality spoils his treatment of scenes from religious history, and his fondness for colour that is pretty rather than dignified, diminishes the charm of his pictures. The year of his death is as much disputed as that of his birth; various dates between 1660 and 1700 have been assigned, but later authorities seem to agree upon 1682 as probably correct.

WILLIAM QUILLER ORCHARDSON, R.A.

THE place that Mr. Orchardson holds among the many excellent artists whom Scotland has produced is one of well deserved prominence. He comes of a Highland stock, and was born at Edinburgh, in 1838; and he received his art training under Robert Scott Lauder, the master of the Trustees' Academy at Edinburgh, and an able artist who numbered among his pupils some of the most eminent members of the modern Scottish school. Mr. Orchardson settled in London when he was twenty-eight years old, but before this he had begun to attract attention by the pictures he exhibited at the French Gallery in Pall Mall, and at the Royal Academy. Popularity came to him very quickly, as the charm of his colour and the delicacy of his story-telling were well calculated to appeal to the public taste. The series of pictures that he has produced during the past thirty years is long and important; it includes such notable works as "The Queen of the Swords" (1877), "Hard Hit" (1879), "Napoleon on board the 'Bellerophon'" (1880), which was bought by the Trustees of the Chantrey Fund, "Voltaire" (1883), "Mariage de Convenance" (1884), "The First Cloud" (1887), and a number of fine portraits, the most memorable of which is the group, representing four generations of the Royal Family, that appeared at the Academy in 1900. He ranks definitely among the best of our living painters, and in his own direction is practically without a rival. His mastery over technical practice is as remarkable as the individuality of his view of nature or the wholesome freshness of his sentiment when he deals with a subject that in the hands of a man of less discretion might be made trivial and commonplace. He was elected a Royal Academician in 1877.

JOHN PETTIE, R.A.

BOTH as a colourist and as an able executant John Pettie ranks among the cleverest artists of the British School. He was born at Edinburgh in 1839, and was a pupil of Robert Scott Lauder. His first picture appeared at the Academy in 1857, and ten years later he was elected an Associate. He was made a Royal Academician in 1874, and died at Hastings on February 21st, 1893. The subjects he preferred were taken from the life of the sixteenth and seventeenth centuries, and he dealt very successfully with the costume of this period as he had a profound archæological knowledge tempered by a vivid sense of pictorial effect and a thorough understanding of vivacities of action and movement. He generally preferred colour effects of a rich and sumptuous sort, but he could manage with equal skill more delicate and tender combinations, and could paint subtleties of illumination with admirable sensitiveness. He produced also a number of costume portraits.

NICOLAS POUSSIN.

THE birth of Nicolas Poussin is supposed to have taken place at Great Andely, in Normandy, in the year 1594. He received some teaching from Ferdinand Elle, and L'Allemant, but the best part of his training was obtained at Rome, where he went about 1622. He was a sincere student of the works of the old masters, and at first based himself upon Titian, whose colour he imitated with some success. Afterwards he gave more attention to the works of Raphael and Domenichino, and improved his powers of drawing and design at the expense of his colour sense. He returned, after a while, to Paris, on the invitation of Louis XIII., and became immediately a most popular painter. He produced a great number of figure pictures which are notable for great merits of composition and arrangement; and he painted also many romantic landscapes with figures. He died in 1665.

SIR EDWARD JOHN POYNTER, P.R.A.

IT certainly cannot be said that the life of Sir E. J. Poynter has been wanting in a full measure of activity. Few artists, indeed, have attained eminence in their profession, and yet have given up so much of their time to other occupations than painting. He has held the offices of Slade Professor at the University College, London, and Director of Art and Principal of the National Art Training Schools at South Kensington, he succeeded Sir F. Burton as Director of the National Gallery, and on the death of Sir John Millais, in 1896, he was elected President of the Royal Academy. The last two posts he still fills, and despite the many calls they make upon his time he continues to produce pictures of importance. He is the son of a well known architect, Ambrose Poynter, and was born at Paris on March 20th, 1836. He first showed his artistic inclinations in the winter of 1852, while he was staying in Madeira; and in the following year he went to Rome and worked for a while in the studio of Frederic Leighton, who was then painting his great picture of "Cimabue's Madonna carried through the streets of Florence." He next studied at Leigh's Academy in Newman Street, and in the studio of W. C. T. Dobson, R.A., passed into the Academy Schools, and then went to Paris for three years as a pupil of Gleyre. He had a picture in the Academy in 1862; and this was followed by a long series of important compositions, the most notable of which are "Faithful unto Death" (1865), "Israel in Egypt" (1867), "The Catapult" (1868), "Atalanta's Race" (1876), "A Visit to Æsculapius" (1880), and "The Queen of Sheba's Visit to King Solomon;" this last picture was not shown at the Academy; it is now the property of the National Gallery of New South Wales. As a decorator and designer he has also produced a large number of interesting things, and his black and white drawings rank among the best of his achievements. He was elected an Associate in 1868, and a Royal Academician in 1877.

RAPHAEL SANTI.

IT was on April 6th, 1483, that Raphael was born at Urbino, a town in the Apennines. From his father, Giovanni Santi, who was possessed of much artistic taste and ability, he received his first training in art; but in 1494 he was left an orphan, and two years later he entered the studio of Perugino, and with this master he remained till 1504. At the end of this year he settled in Florence, where he became at once the most prominent of the younger artists of his time. In 1508 he was, on the recommendation of Bramante, summoned to Rome by Pope Julius II., who desired his co-operation in the great decorative work which was then in progress at the Vatican. He was forthwith commissioned to execute four large frescoes for the room called the Stanza della Segnatura in the Vatican, and these he finished within three years. Other important commissions of the same type succeeded, and until his death in 1520 he was largely occupied with great decorative paintings. But he found time to produce a number of smaller works, to make excursions into sculpture, and to undertake serious responsibilities as an architect and designer. His success brought him a considerable fortune, but he wore himself out by his incessant application, and his delicate constitution finally broke down under the strain of his work. He died on his birthday, April 6th, 1520. The place he fills in the history of art is in many ways unique. Contemporary though he was of such giants as Michael Angelo and Leonardo da Vinci, he held his own against all competitors, and fascinated by his genius the people about him quite as much as those of later times. His artistic organisation was marvellously pure and well balanced, and the most varied qualities were allied in his nature. He was original in the best sense of the word, but his originality was never extravagant and his taste was infallible.

REMBRANDT VAN RYN.

THE fifth son of a miller named Harmen Gerritsz, Rembrandt was born at Leyden in 1606 or 1607. He was sent at the age of fourteen to the University of Leyden, but his desire to be an artist was so irresistible that after a little while he was apprenticed for three years to a painter called Jacob Van Swanenburgh. A short period of study at Amsterdam, under Pieter Lastman, followed, and in 1624 he returned to Leyden with the intention of practising his art unassisted by any master. In 1627 he painted a picture of "St. Paul in Prison," the earliest of his works which can be identified, and in the following year he began to be known as an etcher. About the end of 1631 he left Leyden and settled at Amsterdam. He was already in request as a portrait painter and after his change of abode commissions came to him in rapid succession. He produced "The Anatomy Lesson" in 1632, "The Night Watch" in 1642, and, between these two dates, a number of his most famous Biblical compositions in addition to a series of admirable portraits. But despite his success his circumstances became embarrassed as years went on. His habits were extravagant, and as the controlling influence of his wife, Saskia, ended with her death in 1642, he lapsed before long into absolute poverty. In 1656 he was declared bankrupt and in the following year his house and all its contents were sold by auction. In 1661 he painted "The Syndics of the Cloth Hall," one of his finest canvases, and the famous "Standard Bearer" belongs to the same period. The loss of his son Titus, the last survivor of his children, who had supported him during the later years of his life, broke his spirit, and he died worn out by his troubles on October 8th, 1669. To the last he retained his splendid technical capacity, and the pictures he painted shortly before his death show no signs of enfeebled powers or careless execution.

GUIDO RENI.

BORN at Bologna, in 1574, Guido Reni became, early in his life, a pupil of one

Denis Calvart, a Flemish painter, who enjoyed at that time a considerable reputation. After working for some while with this master he entered the school of the Caracci, and it was as an imitator of Ludovico Caracci that he first gained attention. A little later he went to Rome, where he studied assiduously the examples of the greatest masters, and of Raphael in particular. As a result of this study he evolved a style of his own which combined in a very individual manner many of the finest characteristics of the Italian school, and he was soon recognised as a man of rare accomplishments. His greatest merits as an artist were his power of drawing, his skill in composition, and his delicacy of sentiment; and he was distinguished also as a harmonious and agreeable colourist. His handling was dainty rather than vigorous, but it was not wanting in directness and decision; and though he painted with much elaboration he was able to avoid any suggestion of undue labour in his work. His fame rests chiefly upon his religious pictures, of which he produced a large number. In these he gave free rein to his inclination for sentiment and to his love of graceful arrangement; and he chose habitually motives which would allow him full scope for the expression of the particular views by which his preferences in design were determined. Towards the end of his life he fell into distressed circumstances, caused by his somewhat reckless mode of living, and the quality of his work degenerated. He died in 1642.

SIR JOSHUA REYNOLDS, P.R.A.

REYNOLDS was born in Devonshire, on July 16th, 1723, and received his general education at Plympton St. Mary, Plymouth. His artistic capacities seem to have manifested themselves early in his life, for he left Devonshire when he was only eighteen, and came to London to work in Hudson's studio. Two years later he returned to Plymouth, where he practised as a portrait painter for about six years. In 1749 he availed himself of an opportunity to visit Rome, and during a stay of a couple of years in Italy he studied closely the works of Michael Angelo, Titian, Raphael, and other masters. On his return, in 1752, he took up his abode in London, where his abilities were quickly recognised, and he rose in a short time to the highest rank in his profession. His first success was made in 1753, with a portrait of his friend, Commodore Keppel, which attracted much attention, and brought him a large number of sitters. When, in the year 1768, a number of artists, with the assistance of George III., started the Royal Academy, Reynolds, as the most distinguished artist of his time, was chosen as President, and received the honour of knighthood. He held the Presidency until his death on February 23rd, 1792. The place he occupies in the record of British art is deservedly one of very great prominence. He was a noble colourist, a fine draughtsman, and a most able executant. His sense of style was dignified and masculine, and agreeably free from artificiality; and though he had less elegance than Gainsborough, and less delicacy than Romney at his best, he surpassed them and all his other rivals in robustness of manner and vigour of conception. His best works were his portraits—especially of children—but he produced also a large number of imaginative compositions of a very attractive type.

PROFESSOR VON LENBACH.

AMONG the artists of the modern German school Professor von Lenbach is recognised as a distinguished leader. He has earned his position by the strength of his individuality and by the independence of his views on artistic questions; and he has gained recognition not only among his own people but in other countries as well by the sheer force of his capacity. His technical method is extremely robust and decisive. It lacks, perhaps, many of the modern graces, and it is apt to be a little grim and uncompromising in manner; but it has a full measure of that confidence which comes from a deep personal conviction about the way in which devices of craftsmanship should be applied. In his portraits of his great contemporaries he shows the best side of his powers. A masculine sense of character and a sound insight into varieties of types dignify these productions, and give them claims upon the attention of all lovers of sincere art work.

GEORGE ROMNEY.

THE son of a cabinet maker and joiner, George Romney was born at Beckside, near Dalton, in Cumberland, on December 15th, 1734. After some small amount of general education, he set to work at his father's trade when he was eleven years old, but not long after he was apprenticed to an itinerant painter named Steele. This apprenticeship was finally broken, and Romney then settled at Kendal as a portrait painter. In 1762 he came to London, where for some years he had to struggle for recognition, and it was not until 1775 that he found himself ranked among the chief artists of the time. But then, for about twenty years, he continued to be greatly sought after, and his pictures and portraits found ready appreciation. In 1797 his health began to fail; his mind gradually gave way, and he died on November 15th, 1802, after prolonged suffering.

DANTE GABRIEL ROSSETTI.

BY descent Rossetti was an Italian, but he was born in London on May 12th, 1828. At the age of eighteen he became a student in the Royal Academy schools, but he soon showed his want of sympathy with the art teaching which was to be obtained there, and in 1848 he joined with Millais, Holman Hunt, and other young artists, to form the Pre-Raphaelite Brotherhood. Like Millais, however, he departed in after years from the strict observance of Pre-Raphaelitism and adopted a freer and more individual method of working. In 1860 he married Miss Siddall, who was the model for many of his most famous pictures; she died two years later. In 1870 appeared his first series of poems, exquisitely imagined things, which gave him indisputably a place among the best writers of verse whom the nineteenth century has produced. His health gave way soon after—he suffered acutely from insomnia—and the remedies which he took in the hope of obtaining relief only increased his sufferings. He died at Birchington on April 9th, 1882. His art was distinguished especially by its wonderful imaginative qualities, and by its splendour of design and colour. His range was, perhaps, limited, but within it his power was magnificent, and the value of his accomplishment unquestionable. Many of his particular characteristics were undoubtedly due to his Italian origin, and others came from his unusual temperament, but the combination produced results of the most attractive type, such, indeed, as had never been seen before in British art. As his vitality diminished his work lost some of its power, and, therefore, his later pictures are less admirable than those of his middle period. He became morbid in idea and uncertain in execution, and though to the last he retained his originality of conception, much of his charm of style departed.

SIR PETER PAUL RUBENS.

RUSKIN once described Rubens as "a healthy, worthy, kind-hearted, courtly-phrased animal, without any clearly perceptible traces of a soul." The criticism is severe, but it is in some respects true enough. The master, despite his marvellous technical ability, and the astounding fertility of his invention, cannot be credited with much daintiness of imagination or subtlety of method. It is not the refinement of his art that makes it memorable, but its splendid audacity and directness, not its depth of thought but the consummate craftsmanship which made light of every difficulty. Rubens must always rank as one of the most brilliant executants that the world has ever seen, and, if he lacked a soul, he was certainly endowed with all the other qualities which lead to greatness. He was the son of a physician, and was born, according to most authorities, at Siegen, in Westphalia, on June 29th, 1577. After some study of art at Antwerp, he went, in 1600, to Italy, where he entered the service of the Duke of Mantua, and was sent on a diplomatic mission to Spain. In 1608, however, he returned to Antwerp, and was appointed court painter to the Archduke Albert. During the twenty years that succeeded, his life was a very active one for he painted an enormous number of pictures, founded a school of painting which attracted a crowd of students, and he was on several occasions employed as a diplomatist. In this capacity he visited England, where he was treated with great consideration by Charles I., and received the honour of knighthood. He spent a year in England, and then returned to Antwerp. In 1630 he married his second wife, Helena Fourment, a woman many years younger than himself, who figures in many of his later pictures. He died in 1640.

JOHN S. SARGENT, R.A.

BY the force of his individuality and the exuberance of his artistic vitality, Mr. Sargent has taken, during the last few years, a place of extraordinary importance among the artists of the British school. An American by descent, he was born at Florence in 1856, and in that famous art centre his boyhood was passed. He was already an artist of promise when, at the age of nineteen, he moved to Paris and entered the studio of M. Carolus-Duran. There he worked assiduously for some while, and then, well equipped with technical knowledge, he went to Spain to sit at the feet of Velasquez in the galleries of the Prado. This Spanish visit had undoubtedly a great influence upon his subsequent practice. It did not make him a mere copyist of Velasquez, but it gave him a thorough insight into the greater truths of art as expressed by that unsurpassable master, and helped him to apply, in a fashion quite original, the training which he had received in France. At the beginning of the eighties he came back to Paris, and immediately asserted himself as an artist whom it was impossible to ignore. With his first important canvases he took the art world by storm. He was audacious, unconventional, and brilliant from the very beginning of his career; and not even the old fashioned people who were unwilling to accept his view of the artist's responsibilities could deny his right to be reckoned as a modern master. About six years after his return from Spain to Paris he decided to settle in London, and there he has lived ever since. His election as an Associate of the Royal Academy followed as a matter of course—in 1894—and he was promoted to the rank of Academician only three years later. His pictures now provide the chief annual sensations at Burlington House.

SOLOMON J. SOLOMON, A.R.A.

THE career of Mr. Solomon J. Solomon is remarkable on account of the rapidity of his development and the confidence with which he has from the very first attacked artistic problems of the most exacting kind. He was born in 1860, and at the age of sixteen he began seriously to study art at Heatherly's school. From there he passed into the Academy schools, where he worked in a desultory fashion for three years, and then went to Paris to study with Cabanel. His first contribution to the Academy, a portrait, appeared in 1881; and in 1886 he exhibited there his "Cassandra," the first of the series of ambitious canvases by which he has made his reputation. The chief of these have been "Samson" (1887), "The Judgment of Paris" (1891), "Orpheus" (1892), "Echo and Narcissus" (1895), and "The Birth of Love" (1896). He has also painted a large number of successful portraits. He was elected an Associate of the Royal Academy in 1896.

MARCUS STONE, R.A.

FOR Mr. Marcus Stone there can be claimed a popularity almost unprecedentedly wide. His works are known all over the world, and are appreciated by people of every class. The reason for this is that he has a rare power of appealing to public sympathy by his treatment of subject, and a capacity for handling his material with unusual grace. He comes of an artistic stock, for he is the son of Frank Stone, A.R.A., a painter of repute in the earlier years of the nineteenth century. He was born on July 4th, 1840, and began to exhibit at the Academy before he reached the age of eighteen. He soon proved himself to be an artist of great ability; and by his paintings and drawings for illustration he took a definite place among the best men of his time, a place which he has retained to the present day. His election as Associate of the Royal Academy took place in 1877, and he became a Royal Academician ten years later.

GERARD TERBURG.

IN the year 1608 Gerard Terburg—or rather Ter Borch—was born at Zwolle. His education as an artist was commenced under his father and continued at Haarlem; and he afterwards travelled for the purposes of study in Italy, France and Germany. His famous picture, "The Peace of Munster," was painted in 1648, when he was at the height of his reputation. During the latter part of his life he visited England and Spain, and received from Philip IV. of Spain the honour of knighthood. He died at Deventer, in 1681. The subjects he represented were, unlike those affected by most of his fellow countrymen, not chosen from low life; he dealt rather with scenes in the houses of the wealthier people, where he found the rich costumes and the dainty accessories which he loved to paint. He was a manipulator of remarkable skill, and was endowed with an admirable sense of colour.

TINTORETTO.

JACOPO ROBUSTI, who was nicknamed Tintoretto, "The Little Dyer," from the occupation followed by his father, was born at Venice in the year 1518. He had no education under any of the recognised masters, but studied his art alone. So earnest was he in his efforts, and so indefatigable in his application, that he was able to command attention while quite a young man; and when he was not more than thirty-seven he painted a series of four pictures, illustrating the miracles of St. Mark, which gave him a position second only to Titian. Many of his paintings are of great size and most elaborate in treatment. The character of his work varies greatly; it is often splendid in its mastery and directness of statement, but is at times hurried and careless. He died in 1594.

TITIANO VECELLI.

THERE is some little uncertainty about the exact date of Titian's birth, but there is good authority for stating that he was born in 1477 at the little mountain town of Pieve in the Dolomite range, and that he came of a good family. When he was ten years old he was sent to Venice, where he was first apprenticed to a worker in mosaic, and afterwards to the painter John Bellini. Nothing is known about his boyhood, but at the age of thirty he was associated with Giorgione in the decoration of the facade of the Fondaco dei Tedeschi. In 1511 he was invited to Padua to paint a large fresco, but he returned to Venice in 1513 and was appointed three years later painter to the State. About this time he executed several frescoes in Venetian palaces, but he ceased entirely to work in this medium before he reached middle age and confined himself to oil painting. He produced an enormous number of mythological and religious pictures and a great series of famous portraits; and he carried out as well many decorative compositions of exceptional importance and beauty. In his later life, however, the actual execution of these decorations was entrusted to his pupils, who worked from his designs. His vigour and vitality were astounding, for despite the incessant demands upon his energies and the vastness of his undertakings he lived to the age of ninety-nine. He died of the plague, at Venice, on August 27th, 1576. His right to be counted among the greatest masters of any school or period is quite beyond dispute. He was a magnificent draughtsman, an exquisite colourist, and a most accomplished executant. The fertility of his imagination and the charm of his method have rarely been equalled, and his fame has undergone no diminution through the lapse of centuries.

JOSEPH MALLORD WILLIAM TURNER, R.A.

IT would scarcely be possible to estimate too highly the part played by Turner in the development of British art. His influence has been a factor of the utmost importance in the formation of that great school of landscape painting which has during the last century grown up in this country. He was an absolute genius and unapproachable by any of the men who have succeeded him; but to his example is due, in great measure, that earnest study of nature in her more mysterious and impressive aspects which is the source of what is best in our artistic achievement. He was born at 26, Maiden Lane, Covent Garden, on April 23rd, 1775, and began to work seriously at art when he was quite a young child. At 14 he became a student in the Royal Academy Schools, and a little later he worked in the studio of Sir Joshua Reynolds in Leicester Square. As a boy of fifteen he made his first appearance in the Academy exhibitions with a water colour drawing of Lambeth Palace, and before he reached the age of twenty-five he had been represented there by not less than sixty-two contributions. He was elected an Associate in 1799, and a Royal Academician in 1802, and for half a century he continued to exhibit works of superlative importance and supreme mastery. In his larger canvases he affected chiefly mythological and fanciful subjects, but he produced besides a great number of splendid records of nature and a host of smaller pictures in oil and water colour in which he dealt delightfully with all types of landscape material at home and abroad. Some of his most exquisite works were painted at Venice and in the Alps, but he had also a keen appreciation of the beauties of English scenery. He died on December 18th, 1851, at a house in Chelsea, where with his habitual eccentricity he was living under an assumed name.

SIR ANTHONY VAN DYCK.

THIS justly famous artist was born at Antwerp on March 22nd, 1599. His first teacher was Henry van Balen, but afterwards he became, at the age of thirteen, a pupil of Rubens, and in this master's studio he remained till he was about twenty years old. Then he went to Italy, and, first at Rome, and afterwards at Venice, studied very closely the works of the Italian masters. His reputation as a painter with extraordinary abilities was very quickly established, and in 1632 he was invited to come to England by Charles I., who knighted him, and gave him the post of "Principal Painter in Ordinary to their Majesties." He died in his house at Blackfriars on December 9th, 1641. The number of pictures and portraits he produced during his short life is quite amazing; it is said to exceed one thousand. In England alone he painted more than three hundred portraits. Indeed, his early death is in great measure to be ascribed to his excessive activity in the pursuit of his profession.

JOHN VAN EYCK.

ACCORDING to tradition John van Eyck was the inventor of oil painting, but this popular supposition seems to have little foundation, for the use of oil in painting was known as far back as the eleventh century. But certainly the two Van Eycks, John and Hubert, carried this method to a greater perfection than it had ever attained before, and so may be regarded as the founders of the art as it has been practised since. John van Eyck, the greater of the two brothers, was born at Maaseyck, in the valley of the Maes, about the year 1390, and when he arrived at manhood entered the service of Phillippe le Bon, Duke of Burgundy, by whom he was sent, in 1428, to Portugal to paint the portrait of the Princess Isabel, the Duke's intended bride. On his return he married, and settled at Bruges, and in that city he died in 1440. His most famous work is the great altar piece for the chapel of St. Bavon, at Ghent.

DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ.

[T would scarcely be an exaggeration to say that Velasquez ranks as the greatest painter the world has ever seen. He is distinguished even among the most consummate masters by the amazing vitality of his rendering of types of humanity, by the superb dignity of his design, and by the splendid certainty of his execution. He was born at Seville in 1599, and his parents, who were of noble descent, recognised from the first that he had special qualifications for the artistic profession. At the age of thirteen he entered the studio of Francisco de Herrera, but a year later he became, instead, a pupil of Francisco Pacheco, whose daughter he married in 1618. His first patron was Count Olivares, a native of Seville, the minister of Philip IV.; and through his influence Velasquez was called to Madrid, where, in 1623, he painted an equestrian portrait of the king with so much success that he was appointed one of the Court painters. Six years later, by the advice of Rubens, who had spent some months in Madrid during 1628, he went to Italy, and there he studied the works of Titian, Tintoret, Paul Veronese, and other masters at Venice and Rome. He returned to Madrid in 1631, and about 1639 painted the large composition, "The Surrender of Breda," which may fairly be called his masterpiece. After an interval of ten years came his second visit to Italy, when he produced his superb portrait of Pope Innocent X. When he came back to Spain in 1651 the king conferred upon him many special honours, among them the appointment of Grand Marshal to the Palace, which carried with it the duty of arranging the Court functions and festivities. Another distinction, the Cross of Santiago, was given him in 1659; and in the month of August, in the following year, he died, and was buried with great state in the church of St. John the Baptist.

LIONARDO DA VINCI.

MANY of the biographers of Lionardo da Vinci have fixed 1445 as the date of his birth, but the weight of authority seems to be in favour of the year 1452. His birthplace was the castle of Vinci, near Empoli, in the Val d'Arno. His unusual ability, evident from his early childhood, induced his father to send him as a pupil to Andrea Verrocchio, with whom he remained until he was about twenty years old. His after life was spent mainly at Florence, Milan, and Rome, but in 1516 he was induced by Francis I. to go to France, where, at the chateau of Clou, near Amboise, he died, on May 2nd, 1519. The great characteristic of his temperament was an extraordinary activity. He busied himself with endless occupations, and was at least as famous for his engineering skill as for his artistic capacity and varied imagination.

FREDERICK WALKER, A.R.A.

DURING his short life of five-and-thirty years—he was born in London in 1840, and died in Scotland on June 5th, 1875—Fred. Walker gained recognition as one of the most graceful and refined of English Artists. He laid the foundation of his style in his boyhood by constant study of the antique sculptures in the British Museum, and acquired in this way that touch of classic dignity which is the distinguishing mark of all his work. At first he limited himself almost entirely to drawings for reproduction, and quickly became famous as an extraordinarily gifted illustrator. Later he gained even greater repute by his paintings in oil and water-colour. His first important picture, "Bathers," appeared at the Royal Academy in 1867; and it was followed by several other notable canvases, the chief of which were "The Vagrants," "The Plough," and "The Harbour of Refuge." This last, exhibited in 1872, is perhaps the best remembered of his productions.

GEORGE FREDERICK WATTS, R.A.

IT is no exaggeration to describe Mr. G. F. Watts as the most distinguished of living British masters. Throughout his long life—he was born in London, in 1818—he has striven consistently to maintain a very high ideal of artistic practice, and he has kept always in view aims which are uncommon among modern men. He first exhibited at the Academy before he was twenty years old; and in the Westminster Hall competitions, in 1843 and 1847, he was prominent among the chief prize winners. His election as an Associate of the Royal Academy was delayed until 1867, but then he received the unusual honour of advancement to the rank of Academician in the same year that he was chosen as an Associate. He has long been recognised as one of our greatest portrait painters; but his special fame has been earned by his nobly imaginative subject pictures, in which magnificent strength of design, sumptuousness of colour, and depth of thought are united with almost perfect judgment. He has painted a long series of these works, which, with exceptional generosity and public spirit, he has kept in his own hands so that he might present them to the nation. Many public galleries have already received from him valuable additions to their treasures, and eventually his life's work, with few exceptions, will be distributed among the institutions which exist in London and the provinces for the education of the public. It is worth noting that despite the slow progress which he made in bygone years towards popularity—he was a man of middle age before he took the position to which he was fully entitled—he has lived to see himself universally accepted as a leader of our native school, and as a master whose powers are acknowledged throughout the world.

JOHN WILLIAM WATERHOUSE, R.A.

FEW modern men have so just a claim as Mr. J. W. Waterhouse to attention; and fewer still have established this claim by such unvarying pursuit of high ideals in art. He had little regular training in his profession, but under the supervision of his father, who was also an artist, he devised for himself a particular method of education which has proved to be admirably adapted to his personal needs. Imagination he always possessed, but in his earlier works he used it as a guide in choice of subject rather than in manner of interpretation. In his later development, however, he has become more concerned about style and has cultivated a special atmosphere with which he invests every one of his pictures. His work is tender, delicate in feeling, and marked by a peculiar charm of sentiment. It has earned him wide popularity, and it has gained him a place among the elect of the Royal Academy.

ANTOINE WATTEAU.

THIS typical French painter was born at Valenciennes on October 10th, 1684. He belonged to a Flemish family, and the fundamental ideas which underlie his joyous art were derived from Flemish traditions. At first he painted peasants carousing, and rustic revels such as Teniers delighted in; but as time went on he developed into an illustrator of the ways of fashionable society. He still chose revels and scenes of gaiety as his subjects, but he gave them the elegance and glitter of the court instead of the undisciplined exuberance of the village tavern. His art became exquisitely dainty, full of brilliant fancy, and as bright in its delicate artificiality, as it was easy and graceful in its technical accomplishment. He founded a school of fascinating frivolity and numbered among his followers a host of clever painters. He died on July 18th, 1721.

JAMES McNEIL WHISTLER.

IN the unusual art of Mr. Whistler with its remarkable mastery and extraordinary qualities, the influence of a peculiar temperament is very plainly perceptible. By descent he is an Irishman, he was born in America—in 1834—his childhood was spent in Russia, he received his later education in America at the West Point Military School, and studied art in Paris, where he went in 1856 to enter the studio of Gleyre. He made his first appearance as an etcher in 1858, and soon after began to exhibit pictures marked by exquisite subtlety of colour, and wonderful power of brushwork. A considerable part of his life has been spent in London, but he has lived also in Paris, Venice, and other places. He is recognised as a master, and has a large following among the younger painters of the present day who are impressed by his rare power and attracted by his unusual personality.

SIR DAVID WILKIE, R.A.

AMONG the many famous artists whom Scotland has produced, a place of special prominence must be assigned to David Wilkie. He was the son of a Scotch minister, and was born on November 18th, 1785, at the village of Cults in Fifeshire. His artistic powers were manifested early in life, and in 1799 he was sent to Edinburgh to study in the Trustees' Academy under John Graham. In 1805 he moved to London and became a student in the Royal Academy Schools. At first he had a hard struggle to live, but the appearance of his picture of "The Village Politicians" in 1806 brought him a sudden success. He was elected an Associate of the Royal Academy in 1809, and was promoted to the rank of Academician two years later. His popularity went on growing, and in June, 1836, he was knighted. During the later part of his life his health became greatly impaired, and while returning from a tour in the East he died on board ship on June 1st, 1841, and was buried at sea.

CLAUDE GELLÉE DE LORRAINE.

BY his birth in 1600 at the Chateau Chamagne, Claude takes his place among the Artists of the French school, but by the character of his art and by his long residence in Italy he must be reckoned as a member of the Italian school. He went to Rome in his youth with the idea—so the earlier biographers relate—of obtaining employment as a pastrycook; but there he found opportunities of developing his artistic capacities, and in a few years was recognised as a painter of unusual gifts. Before he was thirty years old he had become fashionable and had secured a host of patrons who paid large prices for his pictures. As he grew older his health became uncertain; he suffered acutely from gout, and his power to work diminished. He died of a fever on November 23rd, 1682, leaving a considerable amount of property.

DAVID COX.

BORN at Birmingham on April 29th, 1783, David Cox had for many years a serious struggle with poverty. At first he was engaged as a scene painter in a Birmingham Theatre, and in 1803 he came to London to work at Astley's Theatre. After a while he was able to earn a small income by the sale of drawings and by giving lessons, but it was not until a short time before his death in 1859 that the greatness of his powers was properly recognised. In 1815 he went to live at Hereford but returned to London in 1827, and in 1844 he moved to the neighbourhood of Birmingham where his later years were spent. His work is distinguished by an exquisite feeling for nature, and a fine sense of atmosphere. He painted broadly and decisively with great certainty and directness of touch, and with much charm of colour. His abilities were shown best in his water colour drawings.

MORONI.

GIAMBATTISTA MORONI was one of the greatest portrait painters that Italy produced in the sixteenth century; he painted also sacred subjects but these are inferior to his portraits which are beautiful in colour and give the impression that they were excellent likenesses; perhaps the most famous is the portrait of a Tailor in the National Gallery; he was fond of painting in a scheme of silvery grey tints for everything except the flesh tints. He was born at Bondio near Albino, in the territory of Bergamo, about 1525 and died in 1578.

PIETER DE HOOGH.

THE exact date of Pieter de Hoogh's birth is uncertain, but it is supposed to have taken place at Ouderschie, near Rotterdam, in 1632. He was the son of a painter of little repute, and he himself remained for a long time without recognition. Yet he was in many respects almost without a rival. His pictures of interiors are admirable in their study of effects of light and shade, and are distinguished by remarkable technical qualities. His favourite device was to represent the brilliancy of sunlight streaming into a dark room, and in this he was equalled only by Rembrandt. At first he lived at Delft, where he married and was made a member of the Guild of St. Luke; but he left this town towards the end of 1657 and went, as some writers say, to Haarlem, and died there in 1681. Other biographers, however, deny that he lived at Haarlem and assign a later date for his death.

ALBRECHT DURER.

THE greatest master of German art, Albrecht Durer, was born at Nuremberg on May 21st, 1471. He was the son of a Hungarian goldsmith, and at first he was trained with the idea that he should follow his father's trade. At the age of thirteen he was, however, sent to study art under Martin Schongauer, and later he was apprenticed to Michael Wolgemut for three years. When his term of apprenticeship ended he travelled for four years, and then returned to Nuremberg and married. He was far more generously appreciated by the people of other countries than by his own; and though he was hailed in Italy, the Netherlands, and elsewhere as "The Raphael of Germany," his life at Nuremberg was by no means free from the cares and anxieties which come from straitened circumstances. He died on April 6th, 1528, in his native town.

FRANS HALS.

AMONG the greatest of Dutch painters Frans Hals occupies a place but little inferior to Rembrandt. He was marvellously facile and direct in his brushwork, and possessed a vivid sense of character which enabled him to seize with absolute certainty upon momentary expressions in the faces he painted. He is supposed to have been born at Antwerp in 1584, but he spent the greater part of his life at Haarlem, where he held various official positions. His manner of living was careless and improvident, and, although he was not unsuccessful in his profession, he fell in his old age into absolute want. In 1666 the municipality of the town, which had already made some small contributions towards his expenses, granted him an annuity of two hundred florins. He died in 1660. The character of his work varied greatly at different periods of his career; at first it was precise and minute, but in his middle life he developed the splendid freedom of touch which makes his pictures so attractive.

MEINDERT HOBBERMA.

THIS famous Dutch landscape painter was born at Amsterdam, in 1638, and in that town he lived almost continuously until his death in 1709. He was a contemporary of Jacob van Ruysdael, and a pupil of Solomon van Ruysdael, but he was not appreciably influenced by these masters. His preference was for subjects that gave him chances of showing his remarkable skill as a painter of diffused daylight and quiet open-air effects; and in this type of work he attained conspicuous success. During his life he remained almost entirely unappreciated; but in recent times his work has come to be eagerly sought after by collectors; and it fetches now in the sale rooms prices that are quite sensational. He was a sound and accomplished draughtsman, a careful student of nature, and a colourist with a very harmonious sense of gentle combination.

JEAN AUGUSTE DOMINIQUE INGRES.

WHEN Ingres was born—on August 29th, 1780—French art was going through developments of a startling kind. His youth was passed amid the activities of the classical school, and as he became a pupil of David it was only natural that he should fall strongly under the influence of that severe convention. But to his study under David he added close observation of the works of the great Italian masters, and so acquired a larger idea of the classic tradition. A great master of brushwork he never became, and as a colourist he was cold and unpersuasive; but he was a magnificently correct draughtsman, and an exquisite designer. At first he had to struggle against a want of appreciation, but nothing would shake his determination to excel in the type of art practice in which he believed; and he lived to see himself recognised as a master. He died in Paris on January 14th, 1867.

